Chö: The Garden of All Joy & Generosity of the Body



Commentary by

Khabje Tenga Rinpoche

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KHABJE TENGA RINPOCHE

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May this supreme, peerless teaching,
The precious treasure of the Victorious Ones,
Spread and extend throughout the world
Like the sun shining in the sky.

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Venerable Choje Lama Karma Shedrup

Foreword

Lord Buddha turned the wheel of dharma three times, with the second turning revealing the true nature of all things, Prajnaparamita, of which Chö is a means to practice and realize this.

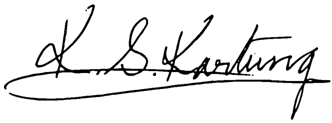
The teachings on true nature were what the great siddhas of India practiced and passed on through their different traditions. The supreme Tibetan female master and saint Machik Lapdron, prophesized by the Buddha as an emanation of the Great Mother Prajnaparamita, received these transmissions from many siddhas and formulated them into what we know as Chö, which means to "cut" or "severe." What is cut is ego grasping, the root of our suffering, through the realization of our true nature, which is the essence of all the Buddha's teachings.

Testament to Machik Lapdron and the profound benefits of these teachings is how widely they spread; in addition to being practiced

by all schools of Tibetan Buddhism it also became the only dharma tradition transmitted from Tibet to India. The unbroken lineage of these teachings have continued and been practiced by many Kagyu masters, including Khabje Tenga Rinpoche. Tenga Rinpoche is one of the few living meditation masters who hold the unbroken lineage of the Karma Kagyu Tradition and therefore we are extremely fortunate to receive this precious commentary from him.

It is my prayer that through making these teachings available all beings will come to realize the profound meaning of Lord Buddha's teachings for the benefit of all beings. With this in mind, and as Chö is a tantric practice, I caution anyone wanting to study this book and perform the practice to receive the initiation and permission from a qualified teacher before doing so.

Further, I wish to dedicate the merit from this to the long life of our precious teacher Khabje Tenga Rinpoche.



Palpung Thubten Chokyi Ghatsal
Tibetan Buddhist Institute
Auckland, New Zealand

20 September 2008

Biography of Khabje Tenga Rinpoche

The story of the Tenga Tulkus starts at the time of the seventh Sangye Nyenpa Rinpoche. One of his students was the highly realised Lama Samten. He was also known as "Gönkhen Samten," signifying that he was a specialist of protector practices (Gönpo = Protector). He spent most of his life in retreat, meditating on his yidam Karma Pakshi and on the main Kagyu protectors. He practised mostly Dorje Bernagchen and Shing Kyong. The power of his blessing was such that he could cure all kinds of sickness instantly and he was widely known throughout the region. Many people came to receive his blessing,

At the time of the eighth Sangye Nyenpa, Tenzin Drupchok, Lama Samten had grown old and sometimes displayed physical unease and sickness. However, one day he seemed to be very well and happy. On that day, he told Sangye Nyenpa that he felt very happy because soon he would be going away to a beautiful land, a wonderful, peaceful garden. Among other things, he gave his thigh bone trumpet to Sangye Nyenpa and asked him to take good care of it until he came back. Soon afterwards he passed away.

Some years later, Tenzin Drupchok went on a pilgrimage to Lhasa and Central Tibet. As was customary at that time in Tibet, a high Lama could not just travel quickly from one point to another, but had to accept invitations to monasteries and villages on his way in order to give empowerments, teachings and blessings. On one such occasion, Tenzin Drupchok was invited by a local government official called Drungpa. He spent some days in Drungpa's house and met a small boy, who was the youngest son of the family. The boy was very alert and inclined towards the dharma and liked him very much. One day when Tenzin Drupchok was alone, the child came to him and asked him whether or not he still had his thigh bone trumpet as he would like to have it back soon.

Tenzin Drupchok was amazed and overjoyed as he realized that this boy must be the incarnation of his former teacher Lama Samten. He talked to the family about it and they readily agreed to give the boy to him after some time when the boy would be older. A few years later, when he was on his return journey to Kham, he went to see the family again and took the boy with him to Benchen Monastery. Back in Benchen, the boy was enthroned as the incarnation of Lama Samten and Tenzin Drupchok gave him the name Karma Tendzin Chögyal. He soon started the traditional monastic education and also practised extensively. After some years, Tenzin Drupchok told him that it was time to do the traditional three-year retreat and advised him to go to Palpung Monastery in Derge – the seat of the Situ Rinpoches and of Jamgon Kongtrul Lodrö Thaye, also know as Jamgon Kongtrul The Great. Tendzin Chögyal went there and eventually was admitted to the retreat center, Tsamdra Rinchen Drag, which was situated a few miles away from Palpung Monastery. It was here that the great

Jamgon Kongtrul spent most of his time, away from the distractions of the huge Palpung Monastery.

Tendzin Chögyal did his retreat under the guidance of Jamgon Kongtrul himself and was very successful. Having reawakened his former propensity for practice, he did a second three-year retreat. He completely realized all the practices and after the completion of the retreat, Jomgon Kongtrul declared: "Now you are equal to me in realization." He told Tendzin Chögyal, that he was planning to go on a pilgrimage to central Tibet and asked him to take charge of the retreat centre during his absence. Jamgon Kongtrul being one of his Lamas, he could not refuse and so he became the retreat master for a number of years. When Jamgon Kongtrul returned to Palpung some years later he told Tendzin Chögyal that now was the time to return to Benchen. The eighth Sangye Nyenpa Rinpoche had passed away and the monastery needed a capable Lama to look after the affairs and take over the administration. Tendzin Chögyal, by now a very realized and well respected Lama, returned to Benchen and spent most of his time teaching and giving empowerments to those who requested it. The later part of his life was devoted mostly to the education of the incarnation of the ninth Sangye Nyenpa Rinpoche.

The third incarnation of Tenga Tulku was born in 1932 in Kham (Eastern Tibet). At the request of the ninth Sangye Nyenpa Rinpoche, Situ Pema Wangchuk Gyalpo (the eleventh Situpa) prophesied the name of the parents, his birthdate and birthplace. The present Tenga Rinpoche was found at the age of seven, whereupon he began his studies. He was given the name Karma Tenzin Thrinle Pal Sangpo at the age of ninteen, when he received

his full ordination vows. He received extensive and thorough Buddhist training and education in Benchen Monastery and Palpung Monastery from the ninth Sangye Nyenpa Rinpoche, Gelek Drubpe Nyima, and the former Situ and Jamgon Rinpoches respectively.

He studied all the tantric rituals and philosophy with many different masters and from his uncle he learned about traditional Tibetan medicine. He completed his studies with a three-year retreat. In 1959, after the Communist Chinese invasion, he left Tibet and after spending one and a half years in Kalimpong he settled in Rumtek Monastery (Sikkim), the main seat of His Holiness the sixteenth Karmapa. There he served His Holiness for seventeen years, the last nine years of which he acted as Dorje Lopön (Vajra Master). In 1974 he accompanied His Holiness on his first tour to America and Europe.

Since 1976, Tenga Rinpoche has been living in Swayambhu, Nepal, where he founded Benchen Phuntsok Dargyeling Monastery and a retreat centre in Pharping. Since 1978, he has toured Europe extensively. Venerable Tenga Rinpoche is one of the few living meditation masters who hold the unbroken lineage of the Karma Kagyu Tradition.



Great Mother, Prajnaparamita

Three Lineages of Chö

The Sutra Lineage

Buddha Shakyamuni
Manjushri
Nagarjuna
Aryadeva
Padampa Sangye
Machik Lapdrön

The Tantra Lineage

Dharmakaya, Great Mother Prajnaparamita
Sambhogakaya, Vajrayogini
Nirmanakaya, Arya Tara
Machik Lapdrön

Unified Sutra and Tantra Lineage

Manjushri
Arya Tara
Sukhasiddhi
Aryadeva
Padampa Sangye
Machik Lapdrön



PADAMPA SANGYE

Chapter 1

INTRODUCTION

The subject for this teaching is the practice of Chö. In order for you to receive these teachings, it is very important from the beginning that you generate bodhichitta, the right intention or motivation. As was taught by the bodhisattva Shantideva, the merit of any virtuous action that is performed through the motivation of bodhichitta will never be diminished, it will continue to flourish or increase until your attainment of buddhahood. Virtue that is performed in the absence of bodhichitta motivation is like the fruit of the water tree, which ripens once and is then exhausted. That virtue can also be destroyed by a moment of ferocious anger or another klesha. Therefore the generation of this motivation from the beginning is extremely important. Please begin by generating the following motivation, that all beings must be brought to the attainment of buddhahood, and in order to bring that about I will listen to and put into practice this instruction.

To understand what is called Chö or severance, you need to remember that the Buddha's teaching consisted of the three turnings of the Dharmachakra. The first of these is called the Dharmachakra of the Four Noble Truths, the second is called the Dharmachakra of the Absence of Inherent Characteristics, and the third is called the Dharmachakra of Full and Thorough Distinction. The second of these three dharmachakras was the proclamation of the absence of true or inherent characteristics of all things, starting with form all the way up to omniscience itself. Therefore the primary message of the second Dharmachakra was emptiness. What we call Chö is a way of practicing the essence of meaning of this second Dharmachakra.

The meaning of this second dharmachakra was put into practice by the great siddhas of India. In each of the traditions of these great siddhas, the same fundamental teaching and practice bore different names. For example, in the tradition of mahapandita Naropa, it is called the Equal Taste Teachings of Naropa. In the tradition of Guru Rinpoche it is called the Secret Conduct or Secret Practice of Guru Rinpoche. In the tradition of Padampa Sangye, it is called the Pacification of Suffering. In the tradition of Aryadeva it is called the Concise Text or Teaching of Aryadeva.

The essence of all of these teachings was formulated in Tibet by the great teacher Machik Lapdrön (1031 - 1129). The name she gave to her formulation of these same teachings was Chö or severance, because, as she saw, the essence of these teachings was to cut through the four maras, to sever the four maras into space.

As for Machik Lapdrön herself, she was first predicted by the Buddha in the sutra, which is called *The Sutra Which Separated*

the Dregs from the Pure Essence. In that sutra the Buddha predicted that at the end of the time of five-fold degeneration, an emanation of the Great Mother Prajnaparamita would arise in the North, near the town of Lab. She would bear the name Drolma and she would achieve a great wisdom, which fully realizes the meaning of the generation and completion stages. The tradition she expounds would be found throughout all the towns and villages and spread widely.

In accordance with that prediction, Machik Lapdrön was born in the region of Lab. Her father's name was Chokyi Dawa and her mother's name was Bumcham. And at the time of her birth there were a number of auspicious signs and miracles. Her first teacher was called Kyoten Sonam Lama and he was a disciple of Padampa Sangye. It was initially from Kyoten Sonam Lama that Machik Lapdrön received the various empowerments and transmissions of Chö. Later she met Padampa Sangye from whom she received numerous instructions of Chö and the great empowerment of Chö.

She practiced Chö and when it came time to propagate it she did so in three ways, which became what are called the three traditions of Chö: the Sutra tradition, the Tantra tradition, and the Unified tradition. The lineage of Chö according to the Sutras is the lineage that came down from the Buddha. It was then was passed by the Buddha to the Bodhisattva Manjushri, by him to Arya Nagarjuna, by him to Aryadeva, and by him to Padampa Sangye, from whom Machik Lapdrön received it.

The lineage of Tantra came from the dharmakaya, the Great Mother Prajnaparamita, who bestowed it upon the samboghakaya Vajrayogini, who bestowed it upon the nirmanakaya Arya Tara, from whom Machik Lapdrön received it in a series of visions.

The lineage of Unified Sutra and Tantra came from Manjushri who bestowed it upon Arya Tara, who bestowed it upon the dakini Sukhasiddhi, who bestowed it upon Aryadeva, who bestowed it upon Padampa Sangye, from whom Machik Lapdrön received it.

Padampa Sangye was an Indian mahasiddha, who himself had relied upon fifty-four teachers, all of whom had attained supreme siddhi. He received all of their empowerments and instructions, and then, practicing these, himself attained siddhi. Thereafter he went to Tibet and taught what he had received.

The definition of Chö is cutting through the four maras, cutting them off into space. The first of the four maras is called the Substantial Mara, which refers to how you relate to perceived external objects. In general, what is called the substantial mara refers to the grasping at the existence of objects, and at the existence of the experiencing cognition as a subject. What this means is that when we encounter or experience pleasant external objects, we generate attachment and craving. This attachment and craving guides or controls our actions so that we engage in negative or afflictive actions, which cause us to experience further birth in samsara and to experience suffering. Sometimes we encounter objects that we experience as unpleasant, and we react to those with aversion, aggression, dislike, and jealousy. Through the presence of these in our mind, we engage in other types of afflicted actions, which also cause us to experience birth in samsara—in particular in the lower realms—and to experience a variety of forms of suffering. This process is what is called the Substantial Mara.

Why do we call external objects the Substantial Mara? We call external objects that simply because they are the condition for our

generation of afflicted thought or conceptuality, which causes us to accumulate karma and to experience suffering. Because external objects are the contributing cause to this experience of suffering, in this context they are called the Substantial Mara.

In one of the liturgies for Chö practice composed by Jamgon Kongtrul Lodro Thaye he says, "The generation of grasping at externally existent objects and an internally existent subject based upon contact with external objects is the substantial mara." It is the Substantial Mara because it is taking these things to be real.

The second of the four maras is the Insubstantial Mara. This mara is independent of the presence or absence of external conditions. It is not concerned particularly with reactions to something external. It is the arising of kleshas—attachment, aversion, bewilderment, pride and jealously—in your mind. Through the arising of those kleshas comes the accumulation of karma and the experience of suffering. We always have these kleshas present within us ready to arise. These kleshas are referred to as the Insubstantial Mara. The difference between the first and the second of these maras is that in the case of the first, the generation of kleshas within your mind is produced by reaction to an external object of some kind, while in the case of the second, this is referring to what happens when, for no apparent external reason, kleshas simply arise within your mind, as they do for us sometimes extremely strongly. These kleshas can arise apparently spontaneously within us because they are present all of the time. This apparently spontaneous arising of the kleshas within our minds independent of external conditions is what is called the insubstantial mara.

Why is this second mara called insubstantial? It is called that because thoughts themselves are insubstantial. They have no color, no shape, no size, and no substantial characteristics of any kind. Nevertheless, thoughts can be maras because thoughts impede one's practice of the path, one's attainment of liberation, and one's attainment of buddhahood. Because thoughts impede these things and because they cause suffering they are called the insubstantial mara.

The third mara is called the Mara of Intoxicating Joy or Intoxicating Excitement of Joy. Intoxicating Joy occurs when conditions are conducive to what you want, that is to say, when things are going well, as when, for example, because of your previous accumulation of merit you become extremely wealthy, or you acquire a good reputation. If, as a result of this kind of affluence and prosperity, you think, "Well I have great merit; I must be really something special," and you become arrogant and intoxicated by the prosperity or success, that is this third mara, the Mara of Intoxicating Joy.

This Mara of Intoxicating Joy is called a mara because if you possess this kind of craving, and the mistaken idea that your situation is supreme, that things could never be better, and that you could never be better, then you will naturally have no inspiration to practice. Indirectly this Intoxicating Joy itself will cause you to be born again and again in samsara, and will cause you directly to be more attached to things in general.

If, due to your having great merit, you find yourself in a situation of tremendous prosperity and affluence with everything going very well, and if you have no fixation, being content with whatever happens, using your prosperity for virtuous endeavors

such as making offerings to the Three Jewels and giving generously to those in need, then, in spite of the prosperity, this mara will not arise.

The fourth mara is called the Mara That is the Root of All, which means the root of the other three, the root of all four maras, or the Mara of Grasping. In essence it is the thought or concept of grasping at a self. It is like making a big deal out of something, and also being proud. The meaning of the Tibetan word *snyems*, which has the connotation of intense grasping and arrogance, points to the meaning of grasping at a self. Nevertheless, while grasping at a self is the root of all the maras, we need to make a distinction between necessary or healthy grasping at a self and unnecessary or unhealthy grasping at a self. The first of these we do not need to abandon and in fact should not attempt to abandon. The second of these we do need to abandon. Examples of the healthy or necessary grasping at a self are the thoughts: "I must attain buddhahood, and having done so I must be of vast benefit for countless sentient beings," or "I must through practice come to see the face of my yidam." These kinds of healthy or virtuous aspirations involve the concept of a self, and therefore strictly speaking are grasping at a self. Nevertheless they are necessary on the path and you should not attempt to abandon them.

Although those thoughts are involved with grasping at a self, we would not call those thoughts the Mara of Grasping because these thoughts do not cast us into samsara and they do not increase our suffering. These thoughts actually produce more diligence. They come from and also produce more faith and more devotion. These thoughts are actually inspired by compassion, which sees that all beings of samsara have been our parents. These thoughts, which

are not leading to suffering but rather leading to success on the path, are not regarded as mara.

Furthermore you should not be afraid of the concept or word "I" itself. It was used even by the Buddha in such statements, "I have taught the methods which lead to liberation. Your actual attainment of it depends on your individual diligence." In that way we see that the Buddha used the term "I" which was necessary in order to express what he was trying to say. But this does not mean that he had a grasping at a self.

The grasping at a self, the true mara that needs to be relinquished, is that fundamental attitude or assumption of "I" that has been with us throughout beginningless samsara. That needs to be transcended. This kind of grasping at a self is in evidence when, having the basic thought or concept of "I," you hope that things will go the way you want for that "I." In your hope that you acquire a certain prosperity and fame, you react with aggression towards anyone who you perceive is interfering with your acquisition of prosperity and fame. You react with jealousy to anyone you perceive as possessing the prosperity and fame that you wish for yourself. You react with arrogance and despise those who possess nothing whatsoever of those things you wish to possess for yourself and value. These are instances of the unhealthy grasping at a self, which does need to be relinquished.

In the same way, as extensions of the concept "I" we generate the concepts of "mine," so therefore we have "my" parents, "my" friends, those whom "I" love and so on. Based upon that identification with these others, we generate the same aversion, aggression, and jealousy when we perceive threats to their welfare.

When we perceive that what we want for them is interfered with, that they are being harmed or might be harmed, or their prosperity and fame are at risk, we react with aggression and jealousy in those situations as well.

When, as a result of this, you have identified those whom you find threatening as enemies, you further dislike it when things go well for them, such as when they become prosperous or famous. Or, you actually like it when things go poorly for them, or when they become ill or afflicted in some other way. Then that is also an extension of this fundamental unhealthy concept of "I."

As a result of this, you engage in different actions in order either to eliminate, or to create disaster for, those whom you regard as enemies. You perform actions in order to bring happiness, prosperity, and success to those you regard under your protection or those you love. All of this creates a great deal of negative karma, which will lead to further birth in samsara and suffering. All of this is produced by this fundamental concept, the grasping at a self.

According to the Buddha, when you actually look at the ultimate truth of things, that is, when you scrutinize or examine whatever it is that you are calling a "self" or an "I" then you discover there is no fit basis for this imputation. There is no "self," in spite of your mistaken belief that there is a "self." There is no "I," in spite of your delusion or mistaken belief that there is an "I."

When you examine the basis on which you designate the "self" or "I" then you will probably find first of all that what you consider to be this "I" is your body. That is what you identify with the concept "I," but when you look at the body, you see that it does

not possess the most fundamental characteristic of the designated "I," which is that it is a unit. The body is in fact not a unit, it is compounded, consisting of the five elements. The flesh of our body arises from the element earth, the blood from the element water, the breath from the element air, the warmth from the element fire, and all the apertures and spaces within and without the body from the element of space. The body, first of all is not one thing fit to be designated as an inherent unit.

Beyond that, the body has innumerable parts into which it can be subdivided. First of all we could say that the body consists of a head, four limbs, a chest and an abdomen and each of these parts can be subdivided endlessly. Although you regard the body as one thing, really it is a composite of many different things. There is no body except as a concept, which we apply to a set of things that together form a composite and not a unit. For example, while all of these things are together, in apparently one piece, we would call that someone's body. If you separated all of it, laid it all out in bits and pieces all over the place, no one would call that a body, yet all the same parts are there. Therefore this concept of "my" form or "my" body, which seems to be the basis for the designation of "I" or the "self," has no true or inherent existence.

Since your body does not truly exist, therefore the self that you impute on the basis of the body does not truly exist. Through failing to understand this we and all sentient beings continue to misperceive the body as a unit and therefore as a basis for the designation of the self. Through that misconstruing, we wander endlessly in samsara.

How does this bewilderment start in the first place? It starts because we fail to recognize that our mind is actually a unity of cognitive lucidity and emptiness. Failing to recognize the mind as what it is, we mistake the emptiness of the mind to be a self, and mistake the cognitive lucidity of the mind to be other than self. Having generated these thoughts of self and other, we react with aversion or aggression to that other which appears to be threatening to the self.

All of the bewilderment within our mind starts with this mistaken identification of a self. The fundamental remedy for all of our bewilderment is the cultivation of the recognition of selflessness. For that reason, it is taught that meditation on the mind's true nature is the essence of all dharma. Therefore those traditions that expound this sort of meditation, such as Mahamudra and Dzogchen, are extolled as the supreme methods for attaining buddhahood in one life.

All of the Dharmas taught by Lord Buddha are fundamentally concerned with cutting through or eradicating this mistaken belief in a self and thereby revealing the true nature of the mind, which is selflessness or, otherwise put, Mahamudra. This practice of Chö taught by Machik Lapdrön is one such method for doing this. This specific practice of cutting through the four maras or liberating them into space is therefore called the Chö Mahamudra.

With regard to the practice of Chö, there are a vast number of styles of Chö practice, some of which are very extensive, some of which are of intermediate length, and some of which are quite concise. There are a lot of commentaries or textbooks on how to practice Chö. The texts that I am going to be using to explain this practice are two. The liturgy, which is the basic handbook for the

practice, will be the one that is commonly known as *Lüjin* or *Generosity of the Body*, and is the most common Chö practice done in the Karma Kagyu tradition. The commentary on this that I will be using to present the practice to you is called *The Garden of All Joy* and was composed by Jamgon Lodro Thaye.

If you have any questions about what I have said, such as the four maras and so forth, you are welcome to ask.

Questions

STUDENT: Rinpoche, would it be possible to say a few words about the history of the composition of this *Lüjin* text, about who composed it?

RINPOCHE: Well the liturgy that is known as *Lüjin* was edited by Jamgon Lodro Thaye. It is actually a summary or abbreviation of a lot of material that is found in more extensive forms of Chö practice. Most of what is in the *Lüjin* text was actually composed in the first instance by the Third Gyalwa Karmapa, Rangjung Dorje, and then edited by Jamgon Lodro Thaye.

STUDENT: Rinpoche, those of us who have attended these teachings and received the empowerment, if we do not do the practice of Chö is this a negative thing or is it beneficial despite not pursuing the practice on a regular basis?

RINPOCHE: No, nothing bad will happen from not doing the practice. There is no commitment on your part simply through being here to do the practice. It is somewhat unlike other aspects

of Dharma. For example, in the case of a profound yidam empowerment and instruction, or the presentation of a dharmapala and its intended empowerment, in those cases there may be such a definite commitment, but not in this case. The reason specifically why there is no great commitment associated with this is that the empowerment is essentially the empowerment of Machik Lapdrön, and is like any other guru yoga empowerment. As for the practice itself, it is really a profound form of Mandala offering. Therefore in a sense the essence of it is included in any kind of Guru Yoga and any kind of Mandala offering. For example, in the Nyingma tradition particularly in the Longchen Nyingthik tradition as found presented in *Words of My Perfect Teacher*, the custom is to begin Chö practice after Mandala offering, in which context it is called the Yogic Accumulation of Merit.



Jamgon Kongtrul Lodro Thaye

Chapter 2

Chö Practice

As I already mentioned, there are a number of different commentaries on the Chö practice, some of which are long, and some of which are quite abbreviated. Here the commentary we will be using is specifically designed to explain the visualizations for this concise form of Chö practice. This commentary, which was composed by Jamgon Lodro Thaye, is called *The Garden of All Joy, A Concise Text of Instruction on the Offering and Generosity of the Body.* The commentary begins with the sentence, "I pay homage to the Guru and to the Great Mother." Here Jamgon Lodro Thaye, at the beginning of writing his text, pays homage to his root guru inseparable from the Great Mother, Prajnaparamita. The next sentence of the commentary reads, "What is called the Chö Mahamudra is the view of the intermediate [second] dharmachakra." First of all, Chö, as discussed refers to severance or cutting through of the four maras, liberating them into space.

As this is done primarily by resting your mind without alteration in its nature, which is the practice of Mahamudra, this is called Chö Mahamudra. This was initially taught by the Buddha in the intermediate dharmachakra.

The commentary continues, "It is connected with the conduct of the discipline of awareness, which is an aspect of the secret mantra or vajrayana." This means that, while the view of Chö is the intermediate dharmachakra, the style of practice has some connection with vajrayana or tantra. In the practice of vajrayana, there are three modes of conduct that are prescribed for individuals at different stages of the path. The first is called All Good Conduct, the second is called the Conduct That is the Discipline of Awareness, and the third is called the Conduct That is Completely Victorious in All Directions. These are to be implemented by an individual as appropriate to their particular level of maturity. Here, the practice of Chö is concordant with or similar in function to the second conduct, the Conduct that is the Discipline of Awareness.

With regard to these modes of conduct, the first of them, the All Good Conduct is essentially the type of conduct taught in the sutras, for example, the conduct appropriate to a bikshu, a fully ordained monk. The second of these, the Conduct that is the Discipline of Awareness, is implemented at a point where, having practiced in solitude and looked at and recognized the nature of your mind, you come to test the stability of this rest and recognition. One tests this stability by going to habitations such as a town or village and having contact with other people. This can take the form of verbal and even physical abuse and also conversely respect, and affection. You test to see to what extent

you can undergo these experiences without wavering from immersion in the recognition of your mind's nature. If through pursuing this mode of conduct you discover that you are impervious to the influence of positive and negative conditions, that whatever arises can be brought to the path and does not cause you to stray from immersion in your mind's nature, then that is the achievement of proper conduct, which is the Discipline of Awareness. If however, through testing yourself in that way, you discover that you are adversely affected by these various conditions, then that is an indication that it is necessary for you to return to solitude and further practice cultivation of the mind's nature. Fundamentally, the conduct, which is the Discipline of Awareness, is a way of testing your realization or confidence.

The relationship between the practice of Chö and the Conduct that is the Discipline of Awareness, is that, from time to time, practitioners will go to a place that is renowned as being haunted by various spirits or ghosts. Alternatively, they go to a charnel ground where there will be lots of different sorts of non-human beings prowling about. Practicing Chö in those places at night, they come into contact with the presence of these various beings. This will cause these various spirits to exhibit different kinds of magical performances and miracles and they test their realization by seeing whether or not they become afraid in the face of all this non-human activity. The practice of Chö is sometimes said to be similar to the Conduct that is the Discipline of Awareness because of this test of one's confidence or realization.

It says further that the style in the practice of Chö is to accept the undesirable. Now undesirable refers to all the things we do not want to happen to us, such as sickness, slander, adverse conditions,

and upheavals of all kinds. The reason why these need to be accepted in the practice of Chö is that fundamentally the cause of all of these is our grasping at a self. It is because we grasp at a self that we experience these things as undesirable. As part of the remedy to grasping at a self, one has to learn to accept these things and no longer to view them as undesirable.

The commentary says you must stamp on disaster and the causes of disaster. To stamp on disaster means to stamp on the tendency to view adverse conditions as disasters, which means to learn to accept the undesirable and adverse conditions.

The commentary continues by stating that "... in the practice of genuine Chö one comes to realize that all gods and spirits are nothing other than one's own mind." This refers to the fact that normally in the world sentient beings tend to look for some kind of external protector, so that they seek some kind of temporary or sometimes ultimate benefit from the assistance of powerful gods in the world, mundane gods. What goes along with that is that we tend to fear the presence and activities of spirits or demons. Having the concept of god, we also have the concept of spirits or demons. A practitioner of Chö learns to externalize these things no longer, but to recognize that they are nothing other than the display or appearance of one's own mind.

Further the commentary says that in this practice, "One comes to recognize the equality or sameness of self and others." All sentient beings have this dualistic concept of self and others. Based upon this, we generate the further attitude of attachment, joy, liking, and craving for all that we regard as our self, and also all that we regard as pertaining to the self, such as those for whom we have

affection, those we wish to protect, and all those things that seem to promote our aims and ambitions. Because of that, we have aversion, jealousy, and competitiveness for all that we regard as other in general, and especially all that we regard as threatening to ourselves or to those we wish to protect. A practitioner of Chö transcends this by coming to regard all beings without exception as one's parents, and by transcending the fundamental dichotomy of self and others. In that way, a practitioner of Chö is essentially concerned with suddenly or forcefully cutting through the bond of grasping at a self. Cutting through the bond of grasping at a self is Chö.

That approach to Chö practice is the actual intention of Machik Lapdrön. It is the true essence of the practice, and why it is called Chö Mahamudra. Some people misunderstand the practice of Chö and view it as a way to manipulate other beings. In particular, they practice it with the hope that they can subdue spirits or demons. For example, thinking that they wish to protect certain patrons, friends, or family, they will attempt to subdue or eliminate those spirits whom they regard as threatening to their aim.

What usually goes along with the attempt of using the practice of Chö as a magical means of subduing spirits towards which you feel enmity is the hope that by doing all of this, you will acquire all kinds of good things, such as fame, magical power, all kinds of prosperity, and service. The fundamental mistake that that person is making in distorting or perverting the Chö practice is that they are ignoring the basic point, which is that what we externalize as enemies are just the display of our mind. They use the Chö practice to reinforce that externalization and, through causing their own display to arise as enemies in their experience with the practice,

they then experience more and more spirits who are troublesome. They therefore attempt to control and if possible destroy these spirits, engaging in all kinds of violence and coarse conduct in order to do so, practicing wrathful rituals involving lots of HUNG HUNG and PHET PHET. All of this sort of mistaken approach to the practice is called perverted, incorrect, or upside down Chö. This is a mistake.

The point of mentioning this is that from the very inception of your practice of Chö, you need to get the basic point of it. If you mistake the purpose of the practice from the beginning, then all of the Chö practice that you do on the basis of that incorrect misunderstanding will naturally not be a genuine path but will lead in the wrong direction.

The commentary continues," With regard to the actual tradition of Chö practice that we are going to be doing, Chö is extremely renowned or well known in both the Nyingma, old tradition and the Sarma or new tradition of the secret mantra." There are almost an innumerable number of Chö traditions. The particular tradition that is emphasized by us is the tradition of Surmang monastery. The reason for this is that it has the best or most noble origin, has the most complete system of Chö practice, the greatest number of instructions, and the most profound and complete style of explanations of Chö. Therefore the blessings of the Chö lineage through Surmang monastery is considered especially fine and unimpaired. We have received it through the special dispensation and lineage of the Third Gyalwang Karmapa, Rangjung Dorje. From him, it passed down through the Karma Kagyu tradition and eventually came to and was emphasized by the Fifth Trungpa Rinpoche of Surmang, whose name was Kunga Namgyal. It passed

down from him in the monastery and area of Surmang and next came to be held and emphasized by Kangpa Lhundrup and later by Karma Chakme Rinpoche, who was very active in propagating Chö. Since that time it has basically been the Surmang tradition that has been emphasized.

With regard to these terms *old* and *new* or *Nyingma* and *Sarma,* the term *Nyingma* or old tradition refers to a period of translation. It is sometimes called the period of the early translation that began with the initial introduction of vajrayana Buddhism to Tibet by the Khenpo Shantarakshita and the Vajracharya Padmasambhava. The translations into Tibetan from Sanskrit done or supervised by them and other masters (such as the Tibetan translators Vairochana and Kalapaltek) during the period up to the end of the tenth century are called old. It does not mean they are outdated or musty, it means that they were done during that earlier period of the propagation of the teachings. The beginning of what is called the new period was the advent of the great translator Rinchen Zangpo. He went to India and lived there for twenty-five years. He translated a vast number of tantras and associated texts, most notably the Kalachakra cycles. He began the period of new translations, which was also the activity of other great Tibetan translators such as Lord Marpa the translator of Lodrak, the learned and accomplished Tungpo Naljor and so on. Both of these two traditions, which really refer to periods of the derivation of the doctrine in Tibet, have distinct traditions of Chö practice.

With regard to the contribution of mahasiddha Karma Chakme, his best known contribution to the Chö practice of the Surmang tradition is the composition of a long or elaborate Chö feast practice, which is called *Precious Garland* or *Rinchen Trengwa*. The

Rinchen Trengwa is based upon a previous Chö feast composed by the Third Gyalwa Karmapa, Rangjung Dorje, which is called *The Origin of All Virtue* or *Yönten Kunjung.* If you look at the two texts, you will see that essentially *Rinchen Trengwa* is *Yönten Kunjung.g* with a lot of additions. What Karma Chakme Rinpoche did was he took the basic format and text of *Yönten Kunjung* and he added liturgical descriptions of all the visualizations, such as the mandala offering, the white feast, the red feast, all the particular visualizations which are part of every Chö practice. These are the two long forms of Chö practice that are emphasized in our tradition, the longer being Karma Chakme's complete text and the slightly shorter being the original text of Lord Rangjung Dorje.

The commentary continues, "The visualizations of the elaborate feast practice of this tradition are to be found elsewhere." "To be found elsewhere" refers to the commentary, *Mirror of White Crystal,* which is the standard commentary on the long form of the Chö practice. What will be presented here are the visualizations to be done for the daily or concise Chö practice.

This practice of the offering or generosity of one's body has three sections to it: the preliminary, the main practice, and the conclusion. The preliminary has five sections: generation of bodhichitta; gathering guests and going for refuge; gathering accumulations; purification of obscurations; and making offerings.

The main practice also has five sections: the transference of consciousness, known as "Opening the Door to Space"; the offering of one's body as a mandala; the white feast or feeding; the red feast or feeding; and the "tsok" feast practice.

The conclusion has three sections: the dedication and aspiration liturgy; the dissolution or withdrawal of the visualization; and taking the practice onto the path in post-meditation. All together there are thirteen sections to the text and practice.

Summary of the Text

The Preliminaries:

- Part 1 – Generation of Bodhichitta
- Part 2 – Refuge
- Part 3 – Accumulation of Merit
  - A. Visualization
  - B. Accumulation of Merit through Seven Branch Prayer
- Part 4 – Purification of Obscurations
- Part 5 – Offering the Desirable Qualities

The Main Practice:

- Part 1 – Transference of Consciousness
  - A. Beginners Capacity
    - – elaborate
    - – concise
    - – extremely concise
  - B. Intermediate Capacity
  - C. Highest Capacity
- Part 2 – Offering of the Body as a Mandala
- Part 3 – White Feast
- Part 4 – Red Feast
- Part 5 – Tsok Offering

The Conclusion:

- Part 1 – Dedication
- Part 2 – Dissolution
- Part 3 – Taking the Practice on the Path in Postmeditation



Machik Lapdrön

Chapter 3

The Preliminaries

The first of the five preliminary sections is the generation of bodhichitta. Before this, one supplicates either the root guru or the lineage. Examples of supplications that may be done are, for example, the supplication beginning with PALDEN TSAWAI LAMA RINPOCHE and so on, which you probably are not familiar with; or a somewhat longer alternative is the usual lineage supplication, Great Vajradhara and so on (*see supplications*). Either one of these or any similar supplication may be chanted at the beginning.

Part 1 – Generation of Bodhichitta

The essence of all the Buddha's teachings is two aspects of bodhichitta, which are aspiration and implementation. Aspiration bodhichitta is the generation or clarification of the very motivation

I have just explained, and through the generation of this motivation, the transformation of your attitude.

Implementation bodhichitta means that, having generated aspiration bodhichitta as your motivation for listening to teachings, you then actually are diligent in listening to them as well as you can, in order to bring about the result to which you aspire. In the Bodhicharyavatara it says, for instance, that the difference between them is like the difference between wishing to go somewhere and actually going there. Before going somewhere you first generate the intention to go there. For example, you think, "tomorrow I must go to such and such place," and you make all the necessary preparations. In that same way, you generate aspiration bodhichitta. Aspiration bodhichitta is like intending to go somewhere. Then having generated the intention to go somewhere, on the next day you actually make your journey. That is like implementation bodhichitta. These two aspects of precious bodhichitta are of the utmost importance. Whether you are listening to dharma, practicing dharma, or engaging in any virtuous action whatsoever, it is essential that the motivation for doing the action be this consciously generated aspiration bodhichitta, and that the actual implementation of the action be based upon that motivation and therefore be embraced by implementation bodhichitta.

The teachings of the Buddha are commonly divided into the Hinayana and the Mahayana. However, the true distinction between the Hinayana practice and the Mahayana practice lies in the motivation of the practitioner. If someone is doing practice motivated by bodhichitta, that practice is Mahayana. If someone is doing practice not motivated by bodhichitta, then his or her practice is not Mahayana practice. However, even beyond that,

although we have all entered the gate of dharma, we could say that to some extent, all our minds have gone to the dharma. However, whether or not our dharma goes to the path or becomes a path, depends upon whether or not we generate bodhichitta.

The presence of this motivation of bodhichitta indeed makes a tremendous difference. If any practice, or any dharmic endeavor you engage in, is conducted with bodhichitta as the motivation, then the virtue you generate through that practice will not be destroyed; it will continue to grow of itself forever until you attain buddhahood. It is therefore this motivation that brings about the vast accumulation that leads at the culmination of the path to incalculably great benefit for other beings. Therefore the presence or absence of bodhichitta as the motivation makes a tremendous amount of difference.

The actual liturgy of the generation of bodhichitta begins with the words "All sentient beings who fill space, led by [eight different kinds of beings] must be brought to the attainment of the unsurpassable Great Mother. In order to bring that about, I will practice the profound Chö or cutting off of demons." The different classes of beings are called the eight duns or eight spirits. The first type of being whom you specifically generate the intention to establish in awakening is called the enemy who out of spite actually harms us. This refers to conventional beings such as human beings, who have bodies. These enemies actually dislike you, and do something to harm you, such as beating you up, stealing your things, abusing you in various ways. The second is harmful obstructors. This refers to spirits who have no visible form, who nevertheless do various things that are harmful to you. The third class of beings is called impeding conditions. This refers to beings

that bring about impeding or disruptive conditions. The difference between this and the second is that obstructors actually do something to you. Those who bring about impeding conditions are spirits that actually prevent you from doing virtuous things that you wish to do. For example, you may have generated the resolve, "I will remain in retreat for so many months" but through the actions of those spirits that becomes impossible. The fourth is the mara who is the lord of death. Mara is the being who accomplishes the proximate or direct cause of your death through previous negative karmic connections. The fifth is the spirits of place. Wherever you are living or practicing, there are loads of spirits all around you. The sixth type is the spirits of your body. These are spirits that just simply inhabit your body from the beginning of your body onward and who you are never separate from. They are always there. The last two are your kind parents. These two, together with the previous six, are the foremost or primary focus of your generation of bodhichitta. You say, "These eight type of beings, plus all other beings who fill space, must be brought to the attainment of the state of the unsurpassable Great Mother, perfect awakening. In order to bring that about, I will practice Chö." That is the generation of bodhichitta, which is accomplished by reciting these words in the liturgy while reflecting on their meaning.

In the commentary, Jamgon Lodro Thaye gives some additional information about the spirits of the body [the sixth dun]. He says that these are present from the moment of the creation of the body at the time of conception, and that they abide as the embodiment of the three poisons. What this means is that as a result of the habit of aversion or aggression, you have as a constituent of the body what is called the white constituent or

juice. As a result of the habit of attachment or desire, you have as another constituent of the body, the red constituent or literally dust. As a result of the habit of ignorance, you have that which maintains life force, the fundamental wind or the great life wind. The causes of these three constituents, the white, red and wind aspect of your body are the presence of the three poisons, attachment, aversion and bewilderment or ignorance in your mind. The condition for your acquiring these constituents occurred at the time of conception, during or after the union of your parents, the white constituent being the sperm of the father, and the red constituent being the ovum of the mother. When the sperm entered the ovum, your consciousness, riding on what would become in an incorporated state the great life wind, was mixed with these two. The mixture of these three, which is the actual accomplishment of conception, was the beginning of the presence of these spirits of body. Although the cause of your acquiring these constituents is the three poisons, the three constituents themselves maintain the three poisons. For example, once your body starts to develop, the essence of the white constituent, which began as the sperm of your father, comes to reside inside your head towards the top of the head. The essence of the red constituent, which began as the ovum of your mother, comes to reside below your navel. What is in between these two is what is called the avadhuti or central channel of your subtle body. What keeps you alive is held in your body by these two constituents, which block the top and bottom of the avadhuti. Flowing in-between these two is what is called the great life wind or prana wind, which is the fundamental life force that keeps you alive. These three constituents, the white, the red, and the life wind, are the support for your mind. Because these three constituents are what basically formed your physical body, all aspects of your body, speech, and mind, and the affect of

your experience, such as the three poisons—aversion, attachment, and bewilderment, are the display of these three constituents.

Part 2 – Refuge

The second of the five preliminaries is Going for Refuge, which begins with "summoning the guests." The first part of "summoning the guests" is the generation of both yourself and the sources of refuge in front, as the deity. Some versions of the liturgy have this section and others do not. Some versions of this liturgy have a bit describing the visualization, which says, "In an instant, I arise in the form of the Great Mother who is golden in color, adorned with all ornaments and costume. She has four hands of which the first two are holding a vajra and a book. The lower two are in the gesture of equipoise or even placement." In the commentary, it says that the initial visualization of the sources of refuge is the visualization of the Great Mother seated on a lion throne, lotus, and moon disc cushion. She is mentioned in the liturgy with one difference; she is golden in color and has four arms. According to the commentary, her first forward two arms are in two different gestures. The right hand is in the earth pressing gesture and the left hand is in the gesture of even placement. Her second two arms are extended out to her sides. Standing upright on the palm of her right hand is a golden vajra and resting on the palm of her left hand is a book, a volume of the Prajnaparamita. She is adorned with all the silken garments and other jewelry of the sambhogakaya. She is surrounded by all Buddhas and bodhisattvas of the ten directions and three times. Now whether or not you recite this description of yourself in that form, in order to summon the guests you do visualize yourself as the Great Mother. In order to go for

refuge, you also visualize her, in the same form, surrounded by all Buddhas and bodhisattvas, in the sky in front of you.

Following the visualization of yourself and the sources of refuge, you then summon the guests. This is done by first striking the mouth of the thighbone trumpet, called a "kangling," which you use in this practice. You strike it against the palm of your hand, making a kind of hollow sound, which you do three times. The first time you do it, think that the sound of the concussion of the mouth of the trumpet against your palm takes the sound of the words "Timid spirits, don't be afraid." The second time you strike it, you think it makes the sound of "Don't be scared or don't be hesitant or intimidated." And the third time that you strike it, you think it forms the words, "Really, don't be scared."

Then having struck the kangling against your palm three times, you are going to blow it or play it three times. The first time you do so; think that the sound pervades all three realms of samsara and that there is no sentient being anywhere that does not hear the sound of your trumpet. You then think that the sound of the trumpet takes the form of the following words, "All beings from the peak of existence down to the depth of the lowest hell, listen." Now the peak of existence refers to the highest of the higher realms. For example, within the desire realm, there are six levels or realms of gods. There are two levels that are on top of Mt. Meru, the kingdom of the four great kings who live on the tops of the sides of Mt. Meru. Then there is the realm of the thirty-three gods, which is the god realm on top of the center of Mt. Meru. Next are four realms which are above Mt. Meru in the sky in the clouds, which are bottom up: Beyond Conflict, the Joyous, Delighting in Emanation, and Enjoying or Controlling the Emanations of

Others, which is the highest realm within the desire realm and is the abode of the particular mara who is called the Lord of Delight and Desire, or Garub Wangchuck. That is what is referred to here as the peak of existence. The sound of the kangling is also reaching the bottoms of the lowest hell, which is called Avichi, meaning uninterrupted suffering. According to the *Abhidharma*, it is the lower most inhabited level of a world system. It is both literally and figuratively the lowest of the low. In other words, the first time you blow it, you should be thinking, "wherever there are sentient beings, all of you listen!"

When you blow it the second time, you think it takes the sound: "All of you assemble here, all of you come here, all beings without exception." When you blow it the third time, you think it forms the sounds "All of you assemble here quickly—come here right now."

In connection with summoning all sentient beings to assemble in this place, including all of the powerful spirits and various gods of this billion-world system, you visualize the Great Mother appearing in front of you. You are underneath her and therefore under her protection. You think that assembling in that way; all sentient beings take an attitude of visible and actual respect towards the Great Mother. By placing them under her protection, think that you and all sentient beings, even the spirits and the enemies, all go for refuge. This is done with an attitude of physical respect, by placing your palms together in front of your heart. An action of verbal respect is demonstrated through the recitation of the refuge vow. The mental respect is veneration, intense devotion, and yearning that entrusts oneself entirely to the sources of refuge. Thinking that you and all beings go for refuge from this moment until the attainment of buddhahood, all of you entrust yourselves

completely to the sources of refuge, vow three times and make the various aspirations which follow upon the refuge vow in this liturgy.

The liturgy of the refuge vow in the Chö practice begins with the same words as the previous generation of bodhichitta, DAG CHAG NAM LA DANG WAR CHE PEI DRA, so it begins with the identification of the eight types of beings as the foremost focus of the refuge vow. Again you say, "All enemies who hate us, obstructors who harm us, conditions which impede us, the maras which are the lords of our death, the spirits of our body, the spirits of place, and our kind parents, these foremost, all beings who fill space go for refuge to...." Then you mention the sources of refuge. First you say, "I go for refuge to the Gurus, go for refuge to the Buddhas, to the Dharma, and to the Sangha." The part of the refuge vow that is actually repeated three times is LAMA LA KYAB SU CHIO, SANG GYE LA KYAB SU CHIO, CHO LA KYAB SU CHIO, GE DUN LA KYAB SU CHIO. Once you get to GE DUN LA KYAB SU CHIO, then you go back to LA MA LA KYAB SU CHIO and repeat that three times. Then you go on with the rest of the refuge vow, which is quite long. Next you say, "We go for refuge to the glorious holy gurus of the lineage of Chö, the lineage of siddha." This refers primarily—from among the father lineage, the mother lineage, and the non-dual lineage of Chö that will be explained later— to the father lineage. Then we say, "We go for refuge to the mothers, the dakinis of the three places." That refers primarily to the mother lineage. Then, "We go for refuge to all Buddhas and bodhisattvas who abide throughout the ten directions. We go for refuge to the sugatas of the five families," that is to say, the Buddhas of the five families. "We go for refuge to the lords of the three families. "These are the bodhisattvas Manjushri, Avalokiteshvara, and Vajrapani. "We go for refuge to the gurus together with their retinues of vajra dakinis,"

or otherwise "the guru, vajra dakinis and their retinue." This refers to gurus in general, and one's root guru specifically, together with their retinue. "We go for refuge to the Kagyu gurus together with their retinue of dakinis. We go for refuge to the kind root guru, together with his retinue of dakinis." Finally, you say "We go for refuge to the unborn dharmakaya, one's own mind emptiness." This is the ultimate refuge, which is resting in the nature of mind, recognizing the mind's nature, which is itself the ultimate refuge, here expressing that as liturgy. Then it continues, "I pray that you bestow your protection," addressing all the sources of refuge. "I pray that you cause us to be placed under your protection, or under your refuge."

The refuge section concludes with "I and all beings rely on the Buddha, we rely on the Dharma, we rely on the Sangha. May the bodies of all beings become virtuous; may our speech become virtuous; may our minds become virtuous; may the four hundred and four types of sickness be pacified or purified." This means all sickness without exception. "May we be freed from the ninety-one types of sudden disaster. May we not be caught by the three hundred and sixty types of innate disaster." This is essentially a list of all the different sorts of things that can go wrong. Your aspiration is that they not occur. "May the eighty-four thousand types of obstructors be pacified." Obstructors in this case refers to beings whom you have harmed in previous lives, creating a karmic debt that causes, as a resolution or continuation of that karmic situation, those beings to harm you. There are eighty-four thousand different types of these karmic debts that can occur. You say "May those beings be pacified in their own place. May they be purified in their own place. May they become empty, or be manifested empty in their own place." The refuge section

concludes with this aspiration.

Following the main section of the refuge, indicated both in the liturgy and commentary, is the offering of what is called the five branches, and finally a second or renewed generation of bodhichitta. The five branches here begin with the words "I pay homage to the Three Jewels. I go for refuge to the Three Jewels. I make offerings to the Three Jewels." That refers to the offering of everything, your body, possessions, and so forth. Then "I confess individually all of my various wrongdoings and nonvirtuous actions," which is to say, all the things you have done wrong throughout beginningless time. Then you say, "I rejoice in the virtue of beings." Finally, you chant, "I hold in my mind, the awakening of Buddhas," which means, I generate bodhichitta through holding or recollecting in my mind perfect awakening and resolving to attain it." In connection with the five branches, there is a further refuge vow and bodhichitta, which says, "I go for refuge to the Buddha, Dharma, and the Supreme Assembly until the attainment of awakening. In order to fully accomplish the aims of myself and others," that is in order to liberate both others and myself from samsara, "I generate bodhichitta." Having generated that supreme bodhichitta, that intention to attain supreme awakening, "I therefore take responsibility for all beings." Literally, "I take all beings as my guest or as my responsibility. I will engage in the beautiful or pleasing conduct of awakening, the conduct of a bodhisattva." Here you are generating both the aspiration and the implementation aspects of bodhichitta. Then, "For the benefit of beings, may I attain or accomplish buddhahood." The last stanza in this section is a further generation of bodhichitta which says, "Just as the protectors of the three times, the Buddhas of the past, present and future, have perfectly

generated that unsurpassable bodhichitta, which makes one's future awakening a certainty, I generate that same sacred or holy bodhichitta. I recollect that which has been generated, and I will increase and make vast that which I hold in recollection."

At the end of this section, refuge and bodhichitta, you think that the sources of refuge you have visualized in front of you dissolve into the Great Mother, who dissolves into yourself as the Great Mother, who then dissolves into emptiness, and you rest in emptiness.

We have now reached the point where you begin the main visualization of the five-fold field of accumulation. It would be a good point to stop here. If you have any questions about anything up to now, you are welcome to ask.

Questions

STUDENT: Rinpoche, in the modern world, a lot of us do not have great belief in beings like demons and so forth. How can we interpret these obstructions? How should we view them?

RINPOCHE: Well, looking at the eight types of beings mentioned in that section one-by-one, the first of all the enemies should not be a problem. Anyone who harms you and whom you therefore regard as an enemy is in that first class. The second are obstructors. What primarily obstructs you is the presence of the three poisons in your mind. You can think of the three poisons themselves as the obstructors. Then there are the impeding conditions. The main impeding condition is hope and fear and the dualism produced by the fundamental grasping at a self. You can think of the grasping

at a self, itself, as the main impeding condition. With regard to the spirits of place, whether you believe in them or not, poltergeists I think we call them are a common experience. For example, doors open and close by themselves, furniture gets moved, you hear your name being called. All sorts of high jinks occur. Whether or not you have experienced this, it does occur in the experience of many people. There are these spirits around us all the time. The spirits of body are the presence of the three poisons, which are rooted in the constituents of your physical body. Then parents, you should be able to believe in those. Have you not had the experience that you are in a house or place and you hear someone knocking on the door but there is nobody there? Or, the door opens for no apparent reason, or you hear someone walking but there is nobody there? Does that ever happen to you? If that happens to you, then that is evidence of the spirits of place. Also it was taught by the Buddha and is specifically mentioned in texts such as this one on Chö practice, that many of these spirits are not particularly powerful and majestic, but are very timid, weak, and fearful. They can in fact be easily frightened by humans. For example, if we address them, or in general speak in a very, very loud tone of voice, it can really scare them. Some spirits are very, very strong and not fearful at all, so that, for example, when you are lying down on your bed sleeping they will sit on top of you and hold you down, or sometimes even grab you by the neck and strangle you or shake you a little bit. We, as practitioners of Chö, have to take a specific attitude towards all of these spirits. We have to think that, from beginningless samsara, they have been our parents many times, and have been very kind to us. Therefore we should feel great compassion for them, especially since due to their negative karma or actions they have at this time taken an unpleasant body in which they experience a great deal of

suffering. You generate the aspiration to establish them first and foremost in the state of perfect awakening. In this practice you identify with the wisdom of the Great Mother and specifically with the wisdom of Machik Lapdrön. That is what is called bodhichitta. No matter how much spirits may want to disturb you or beat you up, they will not be able to harm you. It is much the same way as it works in the world in general. For example, if someone dislikes you to the point where they speak roughly to you and give you mean or dirty looks all the time, if no matter how rude they are to you, you respond with kindness and with a pleasant demeanor and pleasant words, then eventually you will wear through their enmity and they will come to like you and eventually befriend you.

STUDENT: In regards to working with difficult people, how can we extend that practice of bodhichitta further to have an effective result with those who do not even realize the extent that they are harming themselves, not to speak of even the people they are harming around them?

RINPOCHE: Well of course there are people who are extremely vicious. This is caused by their having such strong kleshas in their minds that they are constantly doing vicious things and thereby harming, in some cases, many, many beings. The problem is that if you attempt to fight them on their own terms, by appearing angry and by confronting them directly, it often only strengthens or reinforces their own aggression and their own kleshas, so that in the long term the best thing you can do for them is, within a stable cultivation of love and compassion, to make aspirations for their benefit, such as the dedication of all of your virtue to them, and the specific aspiration that they generate bodhichitta. If you

make these aspirations whole-heartedly and forcefully enough, then their minds will actually change.

Now the reason why your aspiration could beneficially affect somebody else's mind and cause a vicious person's state of mind to change is that, because of our individual accumulations of karma and our individual makeup of afflictions, we have individual and distinct habits. There are three types of habits, physical, verbal and mental. They produce the appearance of our distinct individual body, speech, and mind, so that we appear to have different bodies. Everyone's body is individual to them. Nevertheless, the fundamental nature of all of this, and the fundamental nature of the mind is of unity, lucidity, and emptiness, which is completely unlimited and therefore has no center or circumference. It is beyond any kind of location or limitation. Therefore because this same nature is the fundamental nature of the mind of each and every individual being, the aspiration made by one being can affect another being.

STUDENT: Rinpoche, it was mentioned earlier that in the Nyingma tradition this practice should be practiced after the mandala offering in the context of Ngondro, if I remember correctly. I wonder if inviting all these spirits is something that needs some courage. Is it advisable to purify oneself and do these parts of the Ngondro practice before doing this practice?

RINPOCHE: Well there is no danger or inappropriateness in someone who has not completed or is not involved in the practice of Ngondro or preliminaries in doing this practice. Of course the preliminary practices of the Ngondro are very important and beneficial, because they pursue the aims of the first two aspects of

the path, causing the mind to go to the dharma, and causing dharma to become the path. Through going for refuge to the Three Jewels and generating bodhichitta, you cause your mind to go to the dharma. Then through the Vajrasattva practice, one removes or purifies the traces or stains of wrongdoing, and therefore removes impediments, such as various obstacles and sickness and so forth, which will arise as their maturation if they are not cleaned up or removed. The mandala offering practice is very important: Through the removal of the stains of wrongdoing, you remove some of what obscures the nature of your mind and prevents the recognition of the minds' nature, but in order to have recognition, you also need to accumulate merit. The best way to accumulate merit is, of course, the mandala offering. Further, in order to have an initial recognition of your mind's nature, and also in order to increase and stabilize that recognition, guru yoga is essential. Of course the preliminaries are very important, but it would not be correct to say that someone who is not doing or has not done the preliminaries would be unable to or should not practice Chö, because Chö includes the essence of these preliminaries. It includes going for refuge, it includes the generation of bodhichitta, and it includes methods of gathering the accumulations and dispelling obscurations. It also includes elaborate ways of benefiting through offering your body through the white feast and the red feast. There is no danger or inappropriateness in someone who has not done Ngondro practicing Chö.

STUDENT: Rinpoche, you said that the white, red, and fundamental wind correspond to aggression or aversion, attachment, and ignorance, and are the tangible presence at the time of conception of the three poisons. This explains what the white, red, and fundamental wind are from the samsaric point of view. Would

you explain what the white, red, and fundamental wind are from the ultimate point of view? Do these correspond to the thigle, and are we to understand the white and red as wisdom and skillful means, bliss and emptiness, or how are we to understand these?

RINPOCHE: From the point of view of the pure nature of these constituents, underlying the coarse appearance of the body, which is a projection of habit, there is the nature of the body, which is the display of the mind's nature. As opposed to being a projection of habit, it is the display of the nature of mind. Therefore, coexisting with the I, and its impure or coarse constituents, are the pure or very subtle constituents. Simply put, these abide in the form of the forty-two peaceful and fifty-eight wrathful deities, who abide as inherent wisdom present within anyone's body. The way in which these abide is in the manner of channels, winds, and drops. Of these hundred deities, all the male deities abide in the form of white constituents or white drops. The female deities abide in the form of the red constituent or red drops. The non-dual essence of these is cultivated in the practice of Mahamudra, through which you can attain the state of Vajradhara, the state of great union, in one lifetime. That is the pure essence of what in the impure context is the prana wind or life wind. What is the connection between the life wind and the nature or Mahamudra? The impure aspect of the wind is what we experience as breathing and the breath. In order to purify this or work with the wisdom constituent, which is present within the wind, one works with this wisdom constituent by resting your mind in its fundamental nature, which is the practice of Mahamudra.

Part 3 – Accumulation of Merit

A. Visualization

Combining the commentary with the liturgy, where we have reached in the liturgy is the line, "DUN GYI NAM KHA NE SU...", in other words, "In the sky in front of me is my root guru inseparable from Machik Lab Kyi Dron Ma," continuing up until the invitation and dissolution of the wisdom deities. That is the first part of the accumulation of merit that will be explained in the commentary.

The first part of the accumulation of merit consists of the generation or visualization of the field of accumulation. Previously you visualized yourself as the Great Mother, Prajnaparamita, and then dissolved that visualization into emptiness. Here, when you commence this visualization, you do so conceiving of yourself in your ordinary form. At this point you no longer visualize yourself as the deity. Conceiving of yourself in your ordinary form, you think that in the sky in front of you is a green TRAM syllable, not TAM but TRAM. This melts into light and becomes a precious palace made entirely of various jewels and other precious materials, with four sides and four gates and so forth. The reason why you visualize this syllable green, in this context, is that from among the five colors most used in visualization, white, yellow, red, blue, and green, green is the one which is considered to include within it all of the others. The seed syllable from which the palace is generated has to be of a color that includes all colors because the palace itself is multicolored. The reason the palace is multicolored is the following. Palaces, which are the visualized residences of deities are not like buildings of human construction. They are the natural display or radiance of the five wisdoms of that particular deity.

They are naturally a display of that deity's presence as, for example, your own shadow is of your presence when you walk out into the sunlight. Because they are the display or embodiment of the deity's five wisdoms, they are primarily of five colors. Generally speaking, the Eastern wall and Eastern part of the palace, including the gate, will be white, the Southern—yellow, the Western—red, the Northern—green and the ceiling and floor will often be blue in color. These palaces, regardless of the yidams whose residence they are, are all pretty much the same. They all are square, have four sides, and a gate or massive doorway in each side. Built like a portico, coming off the gate, in each case, is an elaborate gateway with a covering and a raised step outside the gate. Each of these porticos is upheld by four columns. The palace also has a two-level roof. Then inside the palace are eight pillars or columns holding up the top. Similar to the columns in this room [at KTD], which is actually designed based upon the proportions, design, and decoration of these palaces.

The standardized features of these palaces, which include the ones that I have already mentioned, are not something that was made up arbitrarily by a group of lamas that got together. This is a natural display of the qualities of the Buddha. The reason is that all of the training that was cultivated by the Buddha in his path as a bodhisattva is included in what are called the thirty-seven factors of awakening. These thirty-seven factors include the four aspects of mindfulness, the four aspects of outer renunciation, the four feet of miracle or foundations of miraculous ability, the five powers, and the five strengths, the seven branches of the path of awakening, and finally the eight branches or limbs of the path of an Arya or a superior. As a result of all of these factors on the path, having attained buddhahood a Buddha will have thirty-seven qualities

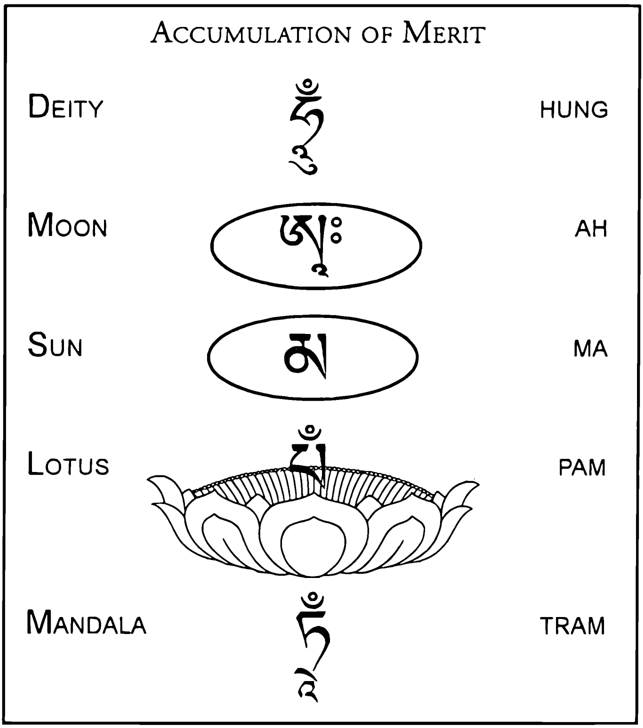
which correspond to these factors of awakening at the time of path. These thirty-seven qualities are totally superior to the qualities of others and are distinct and present only for a Buddha. The natural display of these thirty-seven uncommon qualities of a Buddha is this type of palace, which actually has thirty-seven characteristic features. Each one of the features corresponds to certain aspects of the path. For example, the eight long pillars or columns within the palace are the display of the qualities arising from the noble eight-fold path.

If you are constructing a model of a palace, as is done when constructing a physical model of a deity's mandala, there are certain fixed proportions of size and height for this type of construction that were laid down by the Buddha in his original teachings. If you are meditating upon it or visualizing it, the case is somewhat different. Because the natural display of the five wisdoms of that deity in ultimate truth has no substantial, definite or limited existence, you can visualize it as large or as small as you wish.

Having visualized that palace, you next think that in the center of the palace is a PAM syllable, which is brilliant white in color. This melts into light. It does not mention it in the text, but you should visualize that in the center of the palace is a golden throne, upheld by eight lions, for a reason that will become clear in a minute. Then on top of that you visualize a white PAM syllable, from which comes a brilliant white lotus with a thousand petals. In the center of that lotus, then you visualize an orange or yellowish-orange MA syllable. That melts into light and becomes a sun disk, lying flat on top of the center of the lotus. On top of that you visualize a white AH which melts into light and becomes a moon disc, lying flat on top of the sun disc. Although it is not mentioned in the

commentary, the reason why it is clear that you should visualize the lion throne, is that it refers to this pedestal of the deity as fourfold, which means that within the palace, there is also a precious throne, the palace and the throne together counting as one, and then the lotus, the sun and the moon.

Standing upright on top of the moon disc, you visualize in essence your own mind in the form of a white HUNG syllable. You next think that this white HUNG, which is in essence your mind, melts into light and it is transformed into your root guru in the form of Machik Lapkyi Drolma. She is brilliant white, and she has one face and two arms. She has three eyes that gaze upwards into space. She is standing in a dancing posture, with her left leg extended



downward to touch the moon disc and her right foot contracted upward. In her right hand she is holding a large damaru or hand drum, made out of gold, which she is holding aloft into space. In her left hand she is holding a silver bell, which she is resting gracefully on her left hip. Most of her hair is bound up in a topknot and the rest of it flows freely down her back.

She is not wearing any clothing, so she is naked, but she has jewelry. The first part of her jewelry is called the six bone ornaments, which represent her attainment or perfection of the six paramitas. The first of these is a bone wheel, which is on top of her head. This bone wheel represents the perfection or paramita of jnana or meditation. The second is a bone necklace, which represents the perfection of generosity. Then bone bracelets, which are at the wrists, above the elbows and are at the ankles, which represent the perfection of morality and bone earrings representing the perfection of patience. A bone girdle or belt, with bones hanging from it, represents the perfection of diligence. Finally she is wearing a sixth bone ornament, which is made up of elegant wheels of carved bone, on the front and on the back; these are attached to garlands of bone and form a cross or an "x". Actually there are two of these going in both directions. There are two coming one way and two going the other way. I need to tell you this because if you are actually going to do this practice, you need to know what it is you have to visualize. Your root guru is visualized in the form of Machik Lapdrön, standing in the dancing posture. She is surrounded by the Kagyu lineage of the Chö tradition. They are above her, to her right, and to her left.

Machik Lapdrön was married between the age of twenty-three until thirty-five to an Indian siddha, whose name was Bhadraya.

They had three children together. She had two sons who were named Gyalwa Tondrub and Tonyon Samdrub, and one daughter whose name was Lha Drolma. The first of her two sons became the inheritor or the lineage successor of the Sutra Lineage of Chö. She gave all of the empowerments and the instructions for the Sutra tradition of Chö to Gyalwa Tondrub. Her second son, Tonyon Samdrub, became the inheritor of the Tantric tradition of Chö. A third student of hers, named Kugom Chokyi Senge, became the inheritor of the tradition of the Unified Sutra and Tantra. When visualizing the gurus surrounding her, you should visualize her children, lineage inheritors, and all the lineages that came from them.

Slightly above Machik Lapdrön and to her right, at the level of her right ear, you visualize Padampa Sangye, her Indian teacher. He is dark red or dark brown in color and his hair is bound up in a topknot. He is not wearing much. All he is wearing is a meditation belt slung across his shoulder and a short skirt. In his right hand he is holding a hand drum. Whereas Machik's hand drum was made of gold, his is made of two human skulls, which have been fixed back-to-back, so that the empty spaces form the place for the skin of the drum. In his left hand, he is holding a thighbone trumpet. He looks like an Indian asara or we would probably say sadhu. He is surrounded by all of the gurus of the Father Lineage of the Father Tantra and the Method aspect or Upaya. Padampa Sangye is visualized as seated on a lotus and moon disc seat.

In a corresponding position on the other side, near Machik Lapdrön's left ear, you visualize Vajrayogini. She is standing on, as a basic pedestal, a red lotus flower. Lying flat on top of the center of that lotus flower, is a male human corpse. The male human

corpse is yellow and is lying on its back with the head facing to the left, Vajrayogini's left. On the top of the heart of that corpse is a sun disc. Standing upright in a dancing posture, similar to that of Machik Lapdrön herself, is Vajrayogini, who is bright red in color, with one face, and two hands. In her right hand she is holding aloft a hooked knife. In her left hand, in front of her heart, she is holding a skull filled with blood. In the crook of her left elbow is a katvangah staff. She is adorned with the five bone ornaments, the same as Machik Lapdrön, except she does not have the sixth ornament. In front of Vajrayogini is the vajra dakini, who is like Vajrayogini, but blue. To the right of Vajrayogini is the ratna dakini, who is yellow. Behind Vajrayogini is the padma dakini who is red. To the left of Vajrayogini is the karma dakini, who is green. These five deities of the Vajrayogini mandala are surrounded by all the gurus of the Mother Lineage of the Mother Tantra of Prajna or Knowledge.

Above the head of Machik Lapdrön, you visualize seated on a lotus and moon disc seat, the Buddha Shakyamuni, who is brilliant gold in color, with one face and two arms. His right hand is in the earth pressing gesture, and his left hand is in the gesture of even placement. He is seated with his legs fully crossed in vajra posture and is wearing the three dharma robes. To his right you visualize all Buddhas, behind him all of the dharma, and to his left, you visualize the araya sangha, such as the bodhisattva Manjushri, Avolokiteshvara, and Vajrapani. Surrounding all of them, you visualize the gurus of the Non Dual lineage of the Non Dual Tantra of the ultimate meaning.

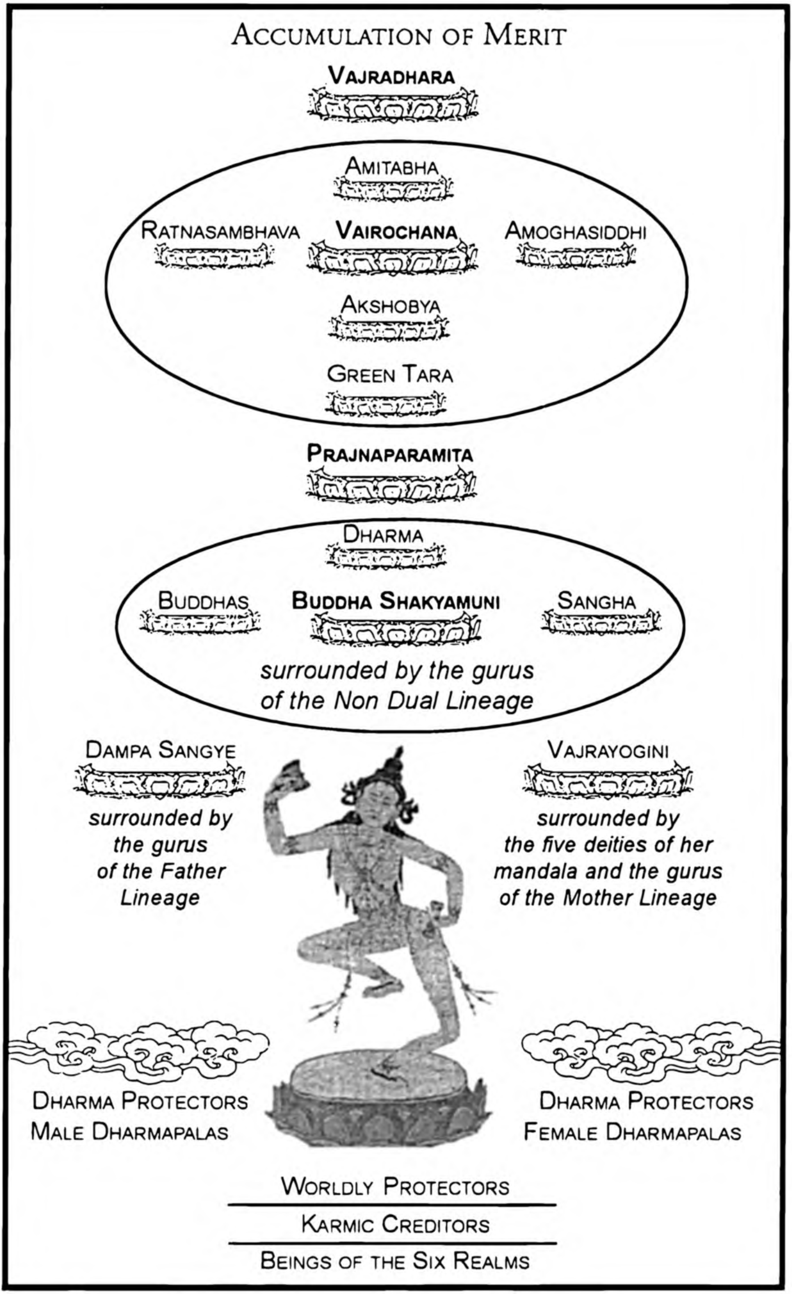
Above Buddha Shakyamuni's head, you visualize the Buddha Vairochana, who is white in color, with one face, and two arms.

His hands are in what is called the "gesture of turning the wheel of the dharma" or the "Vairochana gesture". In front of Vairochana is the Buddha Akshobya, who is blue in color and his hands are in the same two positions as Buddha Shakyamuni. To the right of Vairochana is the Buddha Ratnasambhava who is yellow. His right hand is in the gesture of supreme generosity, extended over his right knee but with the palm facing out. His left hand is in the gesture of even placement. Behind Vairochana is the Buddha Amitabha, both of whose hands are in the gesture of even placement. To the left of Vairochana is the Buddha Amogasiddhi whose left hand is in the gesture of even placement and his right hand is in the gesture of bestowal of protection. All five buddhas are in the nirmanakaya form, adorned with the three robes of a monk and without any jewelry. They are not holding any scepters or begging bowls.

In front of those five Buddhas, in front of Buddha Akshobya, you visualize Green Tara seated on a lotus and moon disc seat. She is a rich dark green in color, with one face and two arms. Her left hand holds the stem of a lotus flower in-between her ring finger and thumb. Her right hand is extended over her right knee in the gesture of supreme generosity. Then behind the five Buddhas, so that is behind Amitabha, you visualize another form of Vairochana called Vairochana "Great Glacial Lake." This is a form of Buddha Vairochana, who is seen here with his two hands in the gesture of even placement or meditation.

That is the Surmang tradition, to visualize those five Buddhas with the Tara in front and the other Vairochana in the back. According to the teachings of this practice by the eighth Situ Rinpoche, Situ Chokyi Jungne, above Buddha Shakyamuni's head,




ACCUMULATION OF MERIT
VAJRADHARA
AMITABHA
RATNASAMBHAVA
VAIROCHANA
AMOGHASIDDHI
AKSHOBYA
GREEN TARA
PRAJNAPARAMITA
DHARMA
BUDDHAS
BUDDHA SHAKYAMUNI
SANGHA
surrounded by the gurus of the Non Dual Lineage
DAMPA SANGYE
surrounded by the gurus of the Father Lineage
VAJRAYOGINI
surrounded by the five deities of her mandala and the gurus of the Mother Lineage
DHARMA PROTECTORS
MALE DHARMAPALAS
DHARMA PROTECTORS
FEMALE DHARMAPALAS
WORLDLY PROTECTORS
KARMIC CREDITORS
BEINGS OF THE SIX REALMS

before the five Buddhas, you should visualize the Prajnaparamita, the Great Mother. Above her head you can visualize the five Buddhas with Tara and so forth as before. Then above Vairochana's head, the central Vairochana, you would visualize Vajradhara. You should end up with five levels. It is called the five stack sources of refuge, with Machik Lapdrön Dronma, Buddha Shakyamuni, Prajnaparamita, Vairochana, and Vajradhara, from the bottom on up.

All of those Buddhas are visualized seated on lion-throned lotuses and moon disc seats. Each of these main figures has the retinue individually mentioned, when describing that figure. Then outside those retinues, there are lots of dakas and dakinis, surrounding the whole mass of these figures described so far. Below the dakas and dakinis, in front and below the rest of the figures, there are to the right—male dharmapalas, and to the left—female dharmapalas.

Directly below Machik Lapdrön's throne, below the wisdom dharmapalas, are the seventy-five glorious mundane protectors: the ten protectors of the ten directions, the eight great planets, the eight great nagas, the eight great gods, the nine fearsome ones, the twenty-eight constellations, and the four great kings.

The visualization can be classified according to what are called the four recipients of offerings and generosity. The first recipients are the Three Jewels and the Three Roots, who are the recipients of veneration. That includes Machik Lapdrön and her retinue, all the other gurus, and yidams. The second of the four recipients are the protectors, who are the recipients who possess special qualities. These are the super mundane protectors, male and female, as well as the mundane protectors, such as the seventy-five glorious ones.

Surrounding and below the mundane protectors is the third group of recipients or guests who are the eight classes of gods and spirits, including the gods, nagas, rakshasas, yakshas, matrikas, and in particular, those whom you have harmed in previous lives, so that you have a karmic debt. This third group of recipients is called your karmic creditors because they are the recipients of repayment. Because you have harmed them in a previous life, unless you repay them in another way, they are going to take repayment themselves. That is the third group of recipients.

Then together with the creditors, who are the recipients of repayment, you visualize the fourth group of recipients, who are all sentient beings, all of whom who have been your parents. That is, all beings of the six realms: gods, asuras, humans, animals, hungry ghosts, and beings in the hell realm. All of these, who are called the six realms, are the recipients of your compassion. These and the creditors are all remaining peacefully or tranquilly in the presence of Machik Lapdrön with an attitude of physical, verbal, and mental veneration and respect towards her.

Next, in the three places in each of the wisdom deities (first and foremost Machik Lapdrön, then all the other members of the five tier sources of refuge, and the surrounding dakas and dakinis and the male and female wisdom protectors), you visualize: inside their heads a white OM, in the throat a red AH, and at the center of the heart a blue HUNG. From these three syllables in general, and especially from the HUNG, rays of light shoot out and invite, from all the pure realms of Buddhas everywhere, the actual wisdom deities. These wisdom deities are summoned to the place of practice and dissolve into the corresponding visualized deities.

B. Accumulation of Merit through Seven Branch Prayer

The other part of this third preliminary, the accumulation of merit, is the actual use of this visualized and now consecrated field of accumulation. This is done by the recitation of the seven branches, which follows at this point in the liturgy. In the commentary it says, "While reciting these seven branches, actually offer them mentally as one usually does." For example, during the first branch, that of homage, you think that you and all sentient beings emanate as many forms of your individual bodies as there are grains of dust in all realms. After emanating those innumerable bodies, then each of those bodies prostrates to the deities.

The first of the seven branches, which is given at this point, is the branch of homage or prostration, and it is quite extensive. First, it says, "I pay homage to the mother of all victors who is beyond expression, concept, or description." That is homage to Prajnaparamita. Then, "I pay homage to Buddha Shakyamuni, the omniscient supreme being of the Shakya clan. I pay homage to Padampa Sangye, who performs benefit for beings throughout seven life times. I pay homage to Machik Lapkyi Drolma, who is a super human wisdom dakini. I pay homage to the father guru, who shows self-awareness to be wisdom." The primary function of the guru is to show you the nature of your own mind. The text continues, "I pay homage to the yidam, who definitely bestows siddhi upon me." It is in reliance upon the yidam that you attain both the common and supreme siddhis. "I pay homage to Buddhas who possess perfect abandonment and realization." That is, the perfect abandonment or transcendence of all ignorance and affliction, that is the perfect realization of all that is to be realized. "I pay homage to the holy Dharma, which pacifies, being free of

attachment." This refers to the aspect of dharma, the truth of cessation and of the path, the result and how to attain it. "I pay homage to the Sangha, who are meaningful to serve. I pay homage to Manjushri, who possesses the qualities of youthful beauty. I pay homage to Avalokiteshvara, who is utterly filled with compassion. I pay homage to Vajrapani, who with great power or might, subdues the vicious. I pay homage to the dharmapalas, who conquer obstructors and those who mislead. For as long as I have not attained or reached the essence of awakening, I go for refuge to all of you, and I supplicate all of you." Up to that point, that is the first of the seven branches, the branch of homage or prostration.

The second of the seven branches is the branch of offering, which in the liturgy is "I make offerings to you of the five desirables." The five desirables are beautiful sights, melodious sounds, pleasant smells, delicious tastes, and pleasant tactile sensations. It is not the case that we offer the five desirables to Machik Lapdrön and her retinue because she delights in them or that she is particularly delighted by beauty or euphony. It is simply that we wander through samsara primarily because we are addicted to these five things. In order to transcend our own obsession with them, we offer them up to the field of accumulation.

The next line is the third branch, that of confession, in which we say, "I individually confess all wrongdoing and unvirtuous actions." We admit, without holding back or reservation, all of the wrongdoing we have performed throughout beginningless samsara.

The fourth branch is rejoicing in the attainments of the Buddhas, bodhisattvas, and other beings.

Then the fifth branch is the exhortation to turn the dharmachakra, and you say, "I request you to turn the dharmachakra, "which means, "For the benefit of beings, please teach the dharma."

The sixth branch is the request not to pass into parinirvana but to remain active in order to benefit beings. You say, "I request that you not pass into parinirvana but remain." The point of this request is that the teachers remain active in teaching or benefiting sentient beings.

The seventh and last branch is dedication, "I dedicate all of this virtue to the benefit of all sentient beings." In that way, through the practice of the seven branches, you gather the accumulation of merit.

That was the third of the five preliminaries, which is the gathering of the accumulation of merit. Now comes the fourth, which is the purification of obscurations using the practice that is called "the stream of wisdom."

Part 4 – Purification of Obscurations

To perform this next part of the practice, you continue to visualize Machik Lapdrön, together with the retinue in the sky in front of you. In addition, think that inside her body at the level of her heart is an eight-petaled white lotus. Next, resting on top of the center of this lotus, is a moon disc, lying flat. Standing upright and facing forward, on top of this moon disc, is a white HUNG syllable. Surrounding the HUNG, starting from the front and making a full circle around the syllable, facing inward so as to be read

from the inside, reading from the point of view of the HUNG rather than from the point of view of outside, is the Prajnaparamita mantra, TAYATA OM GATE GATE PARAGATE PARASAMGATE BODHI SOHA. That is also white.

You then think that from the HUNG, and from the mantra surrounding it, rays of light shoot out and strike each member of the field of accumulation: Buddha Shakyamuni, Yum Chenmo [Prajnaparamita], Vairochana, Vajradhara, Padampa Sangye, Vajrayogini, and all of their retinues. You think that all of their blessings, compassion, and wisdom are summoned by these rays of light. Then, wisdom in the form of streams of nectar or ambrosia is summoned back into the mantra and seed syllable in the heart of Machik Lapdrön.

Having dissolved back into the seed syllable and mantra garland, then, from the seed syllable and mantra garland, a stream of wisdom nectar starts to descend. Initially this fills Machik Lapdrön's body. Once it has filled her body, then the ambrosia that can no longer be contained by her body starts to flow out of the big toe of her left foot. This stream of wisdom ambrosia emerges from the big toe of her left foot, becoming a separate stream for each and every sentient being. It enters into the top of your head but it also enters into the top of the heads of all beings of the six realms, who are visualized surrounding you. This stream of ambrosia also enters each of the heads of those who are your karmic creditors, who receive repayment. In the case of yourself and each and every sentient being, as it fills your body, it purifies all traces and stains of wrongdoing, all obscurations, and all misdoings, downfalls, and infractions that have been accumulating throughout beginningless samsara. It also expels from your body all sickness, demonic

Purification of Obscurations



The Prajnaparamita mantra,

tayata om gate gate paragate parasamgate bodhi soha

afflictions, impediments, and obstructions. All of this is driven out of your body by this stream of ambrosia, like creosote being expelled from a sieve by a stream of powerful liquid. All of this stuff gets flushed out of you, out of the pores of your skin, and especially out of your anus. It is flushed right out of you and goes all the way down to the bottom of the world, to the great golden ground, on which the world is founded.

There is an additional visualization, which can be conjoined with this, which is a slightly more forceful or intense form of this practice. This is done if either you, the practitioner, is afflicted by sickness or demons, or if someone for whom you are doing Chö (you can also do Chö practice to benefit another person) is similarly powerfully afflicted. In either of those cases, add the following specifications.

Visualize that below you or the person you are doing the practice for, below the primary object of purification, is the karmic creditor who is afflicting you. It is in the form of a kind of fearsome being with the head of a makara, sea monster, or you can think of a crocodile, with the jaws gaping wide open ready to consume. It is quite some distance below you. You think that all of this stuff that is being expelled from your body, all this stuff that you don't need, all of your defilements and sicknesses, is transformed as soon as it leaves your body. Before it reaches the karmic creditor, it transforms into a magnificent ambrosia of excellent color, fragrance, taste, and nutritive quality. It falls into the karmic creditor's eagerly awaiting jaws, which pays back the debt to it, and therefore ransoms your life or the life of whoever it is that is afflicted.

This action actually causes that being, that karmic creditor, to

generate bodhichitta. It not only satisfies, but also inspires that being to generate bodhichitta. That being, closing its jaws, then dissolves back into the golden ground at the bottom of the world. This added section is usually called the Black Feast, and is considered a forceful visualization to be done in specific circumstances.

That is the fourth of the five preliminaries, "The Stream of Wisdom Which Purifies Wrongdoing and Obscurations." If you have any questions about what we have gone through up to now, now is the time to ask.

QUESTIONS

STUDENT: Just a technical question. At the beginning of the visualization, you have Machik Lapdrön with the Buddha Shakyamuni and the entire field in front of you, but then it seems that she is above your head as the water flows down into your body. So how does that transform?

RINPOCHE: Well, it is true. When you are performing the purification practice and the recitation of the GATE Mantra, you can visualize Machik Lapdrön directly above your head. When you are finished with that phase of the practice, then you can send her back to the front.

STUDENT: Is there a name for the great black wrathful deity and is there any special service that is done to him? That is, the one that is underneath and has the jaws like a crocodile.

RINPOCHE: It is not a deity. You are just representing all of what you regard as demonic afflictions and disaster. You are embodying

that in this visualized form. The only specification made about his appearance is the gaping jaws like those of a crocodile or makara. There is no specification of color or other appearance.

STUDENT: Rinpoche, I am really confused about the palace and all these deities. Are all these deities in the palace or are they in the space next to the palace?

RINPOCHE: You visualize this palace in front of you in the sky and you think that all of the wisdom deities are inside it. Below the palace, on the ground level in the central place in front of you, are your karmic creditors, as though they were the main guests at a feast. Surrounding them, in the outer perimeter, are all other sentient beings of the six realms.

STUDENT: When you are visualizing Machik Lapdrön, is she frozen, for example is the damaru still? Do you actually hear the beating of the drum?

RINPOCHE: Well, if you like, you could visualize her as turning her wrist and making the drum actually resound, but the bell is staying still. Because the bell is resting on her hip, she is not playing it.

Since the subject of damarus and bells has come up, generally speaking, to do the practice of Chö, you should have the proper type of damaru, Chö damaru, which is different from the other damaru. There is also the thighbone trumpet. It is better to have these but it is not the case that you absolutely cannot practice Chö without them. For example, if you are practicing in a large assembly of many people, it is not necessary that every single person be playing their damaru and thighbone trumpet. If you are

traveling, and you do Chö as a daily practice, then you are going into various different environments, and it may be appropriate for you to do the practice without using these musical instruments. While the external implements are of importance, the most important thing is the visualization. The recitations are essentially a support for that. Perform the recitations slowly while enabling yourself to actually do the visualizations as intensely as possible. If you find yourself in an environment, such as a retreat place, where it is appropriate to use the damaru and the thighbone trumpet, then it would be good to use them.

STUDENT: Rinpoche, sometimes when people are learning a practice they feel overwhelmed by the richness of all the details, and their ability to visualize the details clearly is not yet developed. Sometimes they feel discouraged about even attempting a practice because they cannot accomplish all the details right from the start. Could you please give us advice on the proper mental attitude to take towards gradually gaining skills in visualizations?

RINPOCHE: First of all, the Buddha taught two types of approaches, one of which is simple or devoid of elaboration and the other of which is elaborate. The first case is where someone cannot relate to an elaborate practice involving elaborate visualizations, palaces, and many different deities. If they wish to pursue a practice devoid of elaboration and if they can properly generate a unified state of shamatha and vipashyana then, if it is properly accomplished, that itself is the ultimate deity. They achieve the central purpose of the elaborate practice but without having to engage in it. Then there is the specific case where someone wishes to engage in practices like this one but they are not initially able to visualize all of the details specified in the commentary. The most practical thing to

do is to begin by visualizing one deity, the central deity from the field of accumulation of so many different deities. Then, slowly generate a clear appearance or clear visualization of that deity. It might be helpful for that person, for example, to get a representation, such as a photograph of a good painting of the deity, and place that in front of them in their line of vision, while they are practicing. Then gradually familiarizing themselves with the deity's appearance and gradually developing the ability to visualize that deity clearly, they will automatically develop the ability to extrapolate that same visualization technique into the appearance of other deities as well.

STUDENT: In terms of more detail about the question asked earlier, I was actually wondering about people who are addicted to drugs, who have a specific addiction, or who are very sick. Now that we have talked about the black feast, can you use that for those people, in terms of having aspirations for them and seeing their impurities going down, like that, and helping generate bodhichitta for those people. For example, can you visualize those people being purified of all their addictions?

RINPOCHE: I think that would be appropriate. I think it would be helpful. You can actually do the visualization that was described to help someone else, in any situation of affliction. If they are seriously ill or otherwise afflicted, that would include a situation of any form of addiction, such as drug addiction or alcoholism, because an addiction is similar to any other kind of sickness, and is very much connected with the kleshas. In the purification process, you are expelling the person's kleshas, afflictions, addictions, sicknesses, and demonic obstructions. It would be appropriate and helpful.

STUDENT: So that we do not do the "upside-down Chö," when we are doing these visualizations, how do we maintain the aspect that these people who we are praying for, or these various things that are from the mind, are all occurring from the mind?

RINPOCHE: Well, it is not so much the case that simply conceiving of various beings as gods and various beings as spirits is going to turn your practice into perverted or upside-down or opposite Chö. It only becomes a problem or perversion of Chö practice when you take the attitude, "This being is a demon, this being is demonic and is afflicting my patrons or my friends and therefore, for the sake of my patrons or my friends, in other words, for the sake of something that is mine, I must try to exterminate or at least trounce this demon through various violent magical practices." Once you start thinking in that way, once you demonize spirits and view them as the enemy, and you stop thinking of what is good for them, then that becomes perverted Chö.

STUDENT: This concerns the visualization again. When visualizing the field of accumulation, can we do it by visualizing each figure in succession, for example first focus on one, and then another, and then another, in each session of practice, and go through all of them one at a time? [Translator: In other words, in each session, specialize in one?] No, No. In each session just keep moving from one, to get it clear, and then move to the next.

RINPOCHE: Of course. In fact, it has to be done that way in the beginning. For example, you begin by generating a clear visualization of Machik Lapdrön. Then when you would go on to visualize, for example, Buddha Shakyamuni, seated above her head, you probably will have lost the clear appearance of Machik

Lapdrön. That is okay. That is how it is done.

STUDENT: Rinpoche, concerning the thighbone trumpet, I am interested in the mystical derivation and essence. This thighbone trumpet speaks to all sentient beings, obviously through the symbolism of impermanence, since it is a skeletal remnant. What else is involved in understanding this musical instrument; what is its origin and derivation; and specifically are there any stories that could illustrate the mystical essence and significance of this instrument?

RINPOCHE: In general, in various tantras the Buddha taught the use of drums made out of skulls and trumpets make out of thighbones. The basic reason for this is that these instruments summon or attract dakas and dakinis. In the specific case of the Chö tradition, Machik Lapdrön's use and her extolling the use of thighbone trumpets to summon the gods and spirits were due in part to the prediction and instruction of her teacher, Padampa Sangye. He instructed her to live continually in solitary, isolated, and fearsome places, such as charnel grounds, on the banks of great rivers, in empty abandoned houses, and in other places renowned for being haunted. His prediction was that if she remained in these places meditating on the nature of mind, her progress would be great and her realization would come very quickly. Therefore she did so in accordance with his instruction. If you are living in charnel grounds and you require the use of musical instruments, the instrument that is most easily available to you is a thighbone trumpet. They are all over the place. It has the advantage of being easily acquired, easy to find. Beyond that, it is a natural musical instrument, since the human thighbone does not take much refinement to become a trumpet. Because it is

natural, and not man made, spirits do not perceive it as threatening. Therefore it attracts them more than an artificial trumpet would. They perceive the sound of a thighbone trumpet as peaceful. When they read words or meaning into the music of the thighbone trumpet, they perceive these words as reassuring and inviting, not in any way as confrontational or aggressive. That is the particular reason why it is used in this practice. These days however, it is very, very hard to get hold of these things.

STUDENT: For different practices, there are different kinds of malas. Which mala would be most beneficial for this practice, and would you comment on the use of bone malas for any kind of practice?

RINPOCHE: It is true, as you said, that in the different tantras, different malas are recommended for specific practices of the yidams. However, in all tantras the bodhi seed and the lotus seed or lotus heart malas are said to be the best, which means that you can use those for any practice without having to worry about getting a different mala for each practice. With regard to bone malas in particular, there are certain specific tantras in which their use is required: for the mantra accumulation practice of Chakrasamvara and of Yamantaka, bone malas are required. Otherwise it is not necessary to use bone malas. In the case of the Chö practice in particular, it does not matter as much, and there is no specific recommendation.

Part 5 – Offering the Desirable Qualities

Now we begin looking at the fifth section of the preliminaries, which is the offering of the desirable qualities.

With regard to the offerings of the desirable qualities, these offerings can be presented as five, as four, or as three. The most common presentation of five includes pleasant sights, pleasant sounds, delicious smells, delicious tastes, and pleasant tactile sensations. Here, they are summed up as four; the first two, pleasant sights and pleasant sounds, include by implication, smells, tastes, and tactile sensations. Besides pleasant form and sound, there is also thought and pleasure and pain.

Why is the presentation of the offerings of the five desirable qualities so important? The reason is that, as was taught by the Buddha, all of samsara consists of the three realms, the realms of desire, form, and formlessness. Of these three, we currently inhabit the realm of desire. The definition of the realm of desire is that all beings in this realm partake of craving, attachment, and grasping, and therefore crave desirable experiences of these senses. All beings of the desire realm crave pleasant sounds, and pleasant sights. Therefore since we continually experience and partake of these things through great craving, by offering these various things, to which we are so attached, to the sources of refuge, we are able gradually to let go of our craving, grasping, and attachment to them. At the same time, through offering these things that are most significant to us in our experience, we also accumulate a vast amount of merit.

The first offering is that of offering everything that appears as visible form in all the realms of the world, in the forms of the beautiful

karma mudra, which represents the unity of appearance and emptiness. The unity of appearance and emptiness refers to the fact that all of these things to which we give the name appearance or visible form do indeed appear in our experience, but nevertheless the nature of that appearance is unreality. None of these things that appear has any inherent or true reality in and of themselves. Therefore they are a unity of appearance and emptiness.

The second offering is all of the sounds that are heard. All of these sounds are offered as the dharma mudra, which is speech that is the unity of sound and emptiness. Sounds are of various different types. There are communicative sounds and incommunicative sounds, that is, sound that is intended to convey something and sound that just appears. All of these sounds, without exception, no matter how they may sound to us, if they are examined lack any true or inherent existence in and of themselves. Therefore, like appearances, the nature of sound is the unity of sound and emptiness.

The third offering is the offering of all of the various thoughts, positive and negative, that arise in one's mind, all of which are offered as the Mahamudra of mind, the unity of awareness and emptiness. This includes all the positive thoughts that can arise, especially thoughts of faith, diligence, devotion, compassion, and aspiration and implementation bodhichitta. If, while they arise, you rest in their nature and experience the nature of thought as it arises, then as thought arises it is already subsiding within that direct experience of its nature. Negative thoughts that could arise include the thoughts of aversion, aggression, attachment, arrogance, jealousy, and apathy. If, when a negative thought arises, you rest in a recognition of the nature of that thought, then it is

liberated as it arises and manifests in your experience, and you see into its nature which is dharmata. The reason why the positive and negative thoughts, if they are recognized as they are, can be liberated through that recognition, even as they arise, is that their nature is devoid of substantiality or true existence. Therefore they are the unity of awareness and emptiness.

The fourth offering is the offering of all pleasure and pain. Either of these is offered in the form of the mudra of the auspicious signs and substances, which has been their nature from the very beginning. This means that although there is an infinite variety of pleasurable and painful experiences that sentient beings undergo, the fundamental nature of all of these is as experience or as sensations. They can be called short-term pleasure and long-term pleasure, short-term pain and very, very long-term pain, or basic fundamental pain, and all different kinds of different varieties of these. There is a fundamental nature of all of these, as experience or as sensations, and the essence of that nature is called the mudra of the field of the auspicious signs and substances. These four things are offered to the sources of refuge.

The visualization that is done in order to make these offerings is as follows. First of all, you will remember that this stage of the practice occurs immediately after the purification visualization. The descent of ambrosia, from the big toe of the left foot of Machik Lapdrön, through your body, has purified your body of all obscurations and course substances, which have been caused to dissolve into the great golden ground at the bottom of the world. As a result, you now conceive of your body as like a crystal vase, filled with ambrosia.

To make the first of the four offerings, from the forehead of yourself, visualized in that purified form, you think that there are emanated innumerable goddesses who embody and represent beautiful form. These offering goddesses are white in color and each is holding a mirror. All of these goddesses of visible form are offered to the field of accumulation. The field of accumulation, the five-tiered sources of refuge, includes first and foremost Machik Lapdrön, all of the dakas and dakinis who surround her, and all of the male and female dharmapalas who surround them. After these offerings are made to them, you think they are pleased and satisfied by this offering of form.

Next, in the same way, you think that from your throat, countless red goddesses who represent pleasing sounds are emanated. These red goddesses are holding various musical instruments, such as string musical instruments and flutes and so forth. As before, these innumerable goddesses are offered to all of the sources of refuge.

Then think that from your heart are emanated innumerable offering goddesses, who embody mind, bliss and emptiness, which is the nature of mind. These offering goddesses are blue and are holding sources of dharma, tetrahedrons of blue light, of which the point is facing downward. Countless forms of these are emanated and make offerings to the field of accumulation, satisfying them with the offering of bliss and emptiness in the same way as before.

Then, for the fourth offering, you think that from your navel, there are emanated countless offering goddesses of the five colors, white, yellow, red, blue and green. They are holding various objects.

Some are holding the five desirable qualities of the senses, others are holding the auspicious marks and substances, such as the precious wheel and the precious vase. These innumerable offering goddesses are emanated and make offerings of the mudras of auspiciousness to the field of accumulation who, as before, are pleased and satisfied.

Having made these four types of offering, you then rest evenly in the freedom from conceptualization of the three aspects of the offering. These three aspects are the giver or the one performing the offering; the gift or the offering that has been made; and the recipients or the field of accumulation, to whom the offerings are presented. You rest in the recognition of emptiness, which is the emptiness of true existence of the person making the offerings; the emptiness of the offerings themselves such as the sights, sounds, bliss, emptiness, and mudras of auspiciousness; and the emptiness of those receiving the offerings, Machik Lapdrön, and her retinue. Resting in the emptiness of these is also resting in the fundamental equality or sameness of them, in their true nature.

The next phase of the practice, which occurs in conjunction with and immediately after these offerings, is the practice of taking and sending. This practice is where you dedicate all of your pleasure, virtue, and happiness to all beings, and accept all of the suffering and causes of suffering into yourself. You perform this exchange by thinking that as you breathe out, all of your virtue and happiness, and all causes of happiness, leave you in the form of rays of white light. This strikes and engulfs all beings, causing each being to completely experience or attain all of what you sent to them. As you breathe in, all of the suffering and causes of suffering, which afflict all beings, take the form of rays of black

light, which are inhaled together with your breath, from which all beings then become free.

In that way, conjoining the practice of these offerings with the practice of taking and sending makes this the supreme method of gathering the accumulations, in that it is rendering of offerings to all four recipients. Through the offerings of the forms, sounds, thoughts, and auspicious qualities, you have pleased the Three Jewels who are the recipients of veneration. You have also pleased the protectors, the recipients who possess qualities. Through performing the practice of Taking and Sending you please the other two categories of guests, all sentient beings and karmic creditors. By intentionally giving all of your virtue, happiness, causes of happiness, longevity, and merit to all sentient beings—the recipients of compassion, and especially to your karmic creditors—the recipients of repayment—and by taking all of their suffering into yourself, in that way you have pleased those two guests as well.

In this way, you gather the greatest possible accumulation of merit. By making offerings to the holy sources or field of accumulation, the Three Jewels, you gather immeasurable merit. By dedicating all of this merit and all of this virtue to sentient beings, the merit becomes completely dedicated. The essential meaning of everything that has gone on up to this point, the preliminaries of the practice, is the gathering of the accumulations and the purification of obscurations in accordance with the common path. The common path refers to those aspects of the path that are common to both the sutra vehicle of causal characteristics and the mantra or vajrayana vehicle of the fruition. It is said to be necessary to begin with the common path, those practices that are common to sutra

and tantra. This is why, for example, traditionally we begin practice with the accumulation of the four-hundred-thousand in Ngondro.

Next we will discuss how this meditation ties in with the liturgy. In the previous practice, the purification of obscurations, the visualization was done while reciting the mantra, TAYATA OM GATE GATE PARAGATE PARASAMGATE BODHI SOHA. You perform the visualization, while reciting that mantra, either the general or basic form of it. If you are doing it for yourself or someone else who is particularly ill or afflicted by spirits, you can do it with the addition of the makara—or crocodile-headed individual below you. After you have finished repeating the mantra, you think that your body is completely pure, like a crystal, very, very insubstantial and pure, filled with wisdom ambrosia. Then as you begin the recitation TONG SUM RAB JAM JIK TEN TAM CHE DU, which follows after the mantra, you visualize the presentation of these offerings, and then the Taking and Sending. The recitation continues until the words KHOR WA DUG NGAL GYI GYAM TSHO SHEM PAR SHOK.

You use a special melody for that phase of the liturgy unaccompanied by the damaru and bell. There is no custom of using the damaru and bell at this point in the practice. Once you have finished that repetition, then you pick up the damaru and bell and you start playing it, without chanting for a while, while doing the first visualization.



Vajrayogini

Chapter 4

The Main Practice

Next we come to the main practice, which has five parts: the transference of consciousness called "Opening the Door to Space"; offering the body as the mandala; and the three cycles of the white feast, the red feast, and the tsok, or feast offering.

Part 1 – Transference of Consciousness

The first of the five main practices of Chö is the transference of consciousness. In Jamgon Kongtrul's commentary, this is presented in three ways, corresponding to the different faculties of different individuals: beginners, intermediate practitioners, and advanced practitioners. For beginners, there is what is called transference with visualization and with a support. For intermediate practitioners, there is transference with visualization but without

a support. For advanced practitioners, there is transference without visualization and without a support.

In the transference for beginners with visualization and a support, you are visualizing the central channel and what you are ejecting is your consciousness, which is in the form of a sphere of light. "With a support" means that when you eject your consciousness, you eject it into the heart of Machik Lapdrön herself.

The second type of transference, with visualization but no support, involves, as in the first type, clearly visualizing the central channel, and the sphere of light, which you are ejecting. Since it is without support, you simply eject it into space. You do not eject it into the heart of Machik Lapdrön. Having ejected it into space, you mix your awareness with space and rest in the confidence that wherever there is space, there is awareness, wherever there is awareness, there is dharmakaya.

The type of transference for the most advanced practitioners, or those of the highest faculties, is without visualization and without support. This means you do not need, in this practice of phowa, to visualize the central channel or the sphere of light. You also do not need to visualize Machik Lapdrön as the support into which you eject your consciousness. This type of transference consists of resting without altering in the nature of your mind, while going through the recitation that accompanies the transference of consciousness. That is the supreme or ultimate form of transference.

In some tantras, this last or supreme form of transference is referred to as transference into the dharmakaya, or dharmakaya transference for those of the highest faculties. In that context, transference is

classified as dharmakaya transference, sambhogakaya transference, and nirmanakaya transference.

A. Beginners Capacity

Elaborate

The first type of transference is for beginners of ordinary faculties, and consists of three subtypes: elaborate, concise, and extremely concise. The first of these, the elaborate form of transference, is not necessary in the practice of the daily Chö. Normally, it would be done while doing the elaborate form of the Chö practice, such as the feast practice, called "The Source of All Qualities." Nevertheless, recognizing that there are individuals who delight and benefit from a more elaborate form of visualization, Jamgon Lodro Thaye placed the instruction for this practice at this point in the text. There is no contradiction in performing this visualization during the daily practice. The elaborate manner begins by visualizing the central channel within your body, which is white on the outside and red on the inside, and it is extremely brilliant, luminous, and straight. The central channel reaches to the very top of your head, to the aperture at the very center. It also goes all the way down to the bottom of your trunk, at which point it divides into two, one of which goes down your right leg and ends at the center of the sole of your right foot and the other of which goes down your left leg and ends at the center of the sole of your left foot.

Now I will describe the four characteristics of the central channel, the avadhuti. To indicate great bliss, the aspect of upaya or method, it is white on the outside. To indicate lucidity, the aspect of prajna

or knowledge, it is red on the inside. To indicate it is the path to full awakening, it is extremely straight. Finally, to indicate that it leads to full liberation, the top part of it is flared, like the mouth of a trumpet. That is to say, where it reaches the top of your head, it gets wider. Although in the commentary it implies that both ends are flared, in fact, you should just visualize the top end as flared and the bottom end as reaching the soles of your feet.

Remember that this is the most extensive form of the transference visualization, so there will be a certain amount of elaboration. First, you visualize at the very bottom of the central channel, in the sole of your right foot, a sphere of white light, which is the drop or seed you inherited from your father. Then, in the same way, at the bottom of the central channel, in the sole of your left foot, a sphere of red light, which is the seed or drop that you received from your mother. Above these and inside each of your feet, you visualize the seed syllable of the hell realms, which is a smoke colored or black DU. Then, you visualize that inside the central channel, but now up at the level of the lower abdomen, at the genitalia, is the seed syllable of the preta or hungry ghost realm, which is a yellow TRE. Next, at the level of the navel, but again in the center of your body, you visualize the seed syllable of the animal realm, which is a tawny colored DA. At the level of the heart, again inside the central channel, you visualize the seed syllable of the human realm, which is a green NYIR. Again inside the central channel, at the level of the throat you visualize the seed syllable of the asura realm, which is a red AH. Finally, inside the head, towards the top of the head, inside the central channel, you visualize the seed of the god realms, which is a white OM.

Having visualized those syllables, you think that from each of those syllables, rays of light are emanated. These rays of light summon, and then withdraw back into the syllables, all of the karma, and habits, and kleshas that would otherwise cause you and other beings to be born in those specific realms. All of that karma is drawn back into the corresponding syllables within your body.

Then, having visualized that, you next exclaim PHET once. As you do so, think that the spheres of light or the drops at the bottom of your feet shoot upward a small distance and dissolve into the syllables directly above them. That is to say, the white sphere at the bottom of your right foot shoots up and dissolves into the DU syllable above it. The red sphere at the bottom of your left foot shoots upward and dissolves into the DU syllable above that. This causes those two syllables, which have now mixed with those two drops to become two black drops of light. At this point, think that all of the causes of birth in the hell realms, together with results of those causes, the resulting experience of suffering in that environment of the hell realm, have been withdrawn into those two drops of black light.

Next you exclaim PHET a second time, which causes those two drops of black light to shoot up the channels in the legs and to combine together where those channels meet at the secret place, with the yellow syllable TRE. Those two drops and the TRE mix together, at which point you should think that all of the causes and results of birth in the preta realms have been dissolved into that drop.

At that point, the two drops having dissolved into the TRE, having mixed together and become a sphere of light that is like the egg of

a particular bird. This sphere is the size of the diameter of your thumb, and it is of the five colors, radiant and luminous, radiating those five colors of light.

Then, in the same way, you again exclaim PHET and you think that the sphere of five-colored light shoots upward until it reaches the navel. Where it dissolves into and mixes with the DA syllable, which is the seed of the animal realm. At that point you think that all of the causes of birth in the animal realm, and the results of those causes, resultant experience in the animal realm, all dissolve into that drop. Then you exclaim PHET again, and the drop shoots up to the heart, where it mixes with the green NYIR syllable, which is the seed of birth in the human realm. At that point, you think that all causes of birth in the human realm and the results of that birth, have been dissolved into the drop or absorbed by the drop. Then when you say PHET again, the drop shoots up to the throat, at which point it mixes with the red AH, which is the seed syllable of the asura realm. Here you think that all of the causes of birth and resultant birth itself in the asura realm have been absorbed into the drop. You then say PHET again, and the drop shoots up towards the top of your head, inside, where it mixes with the white OM, which is the seed of birth in the god realms. Think the drop at that point has absorbed all the causes and results of birth in the god realms.

As the drop is shot up, from level to level, each time it goes up and absorbs one of these seed syllables, it increases slightly in size and in luster. By the time it reaches the top of your head, and has absorbed the causes and results of the god realms, it is the size of a vulture's egg. It is extremely bright, brilliant, and luminous. Finally, again exclaiming PHET, you think that this drop shoots out the top of your head, and dissolves right into

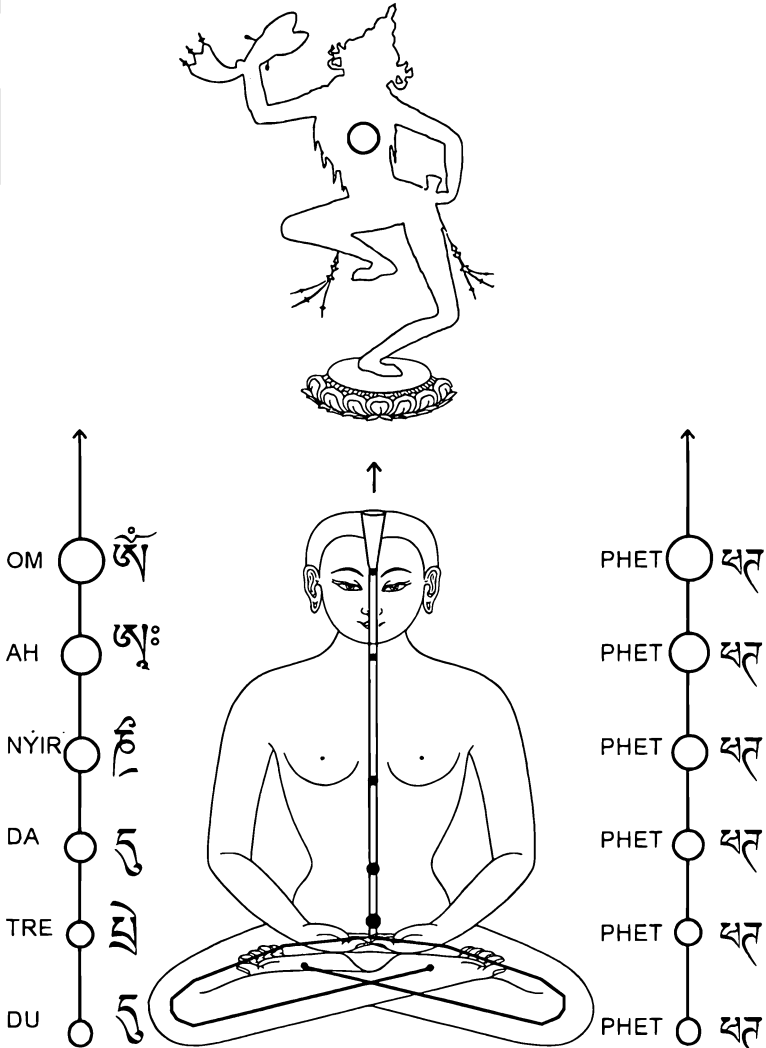
the heart of Machik Lapdrön, at which point, you rest your mind in the inseparability of the nature of your mind and the dharmakaya, which is the wisdom of Machik Lapdrön. That is the most elaborate form of the transference called the "Opening the Door to Space."

Concise

Next comes the intermediate version, the concise form, which is normally done in the daily practice of chö. You may do the more elaborate one, if you wish, but this is the one that is normally done in the daily practice. The visualization of the following remains the same as the elaborate version. The body is again visualized as being an insubstantial, crystal-like vessel, filled with wisdom ambrosia. The central channel's four characteristics and visualization remains the same, with the channel extending from the top of the head, down to the soles of the feet. Lastly, the visualization of the central channel begins again by starting with the white sphere and the red sphere at the soles of your feet. Where this form of transference differs from the first is that you do not visualize the seed syllables of the various realms. Therefore when you exclaim PHET for the first time, the two drops shoot all the way up to the secret place, where they mix together to form one drop, which is the essence of your wind, your drops and your mind, all combined as one. Then, when you exclaim PHET a second time, it shoots up to the navel, the next time to the heart, then to the throat, to the head, and the last time, shoots out the top of the head. It then dissolves into Machik Lapdrön's heart, at which point you rest the mind exactly as explained before. That is the usual transference that is done in the daily practice.

Transference of Consciousness

Beginners Capacity: Elaborate and Concise



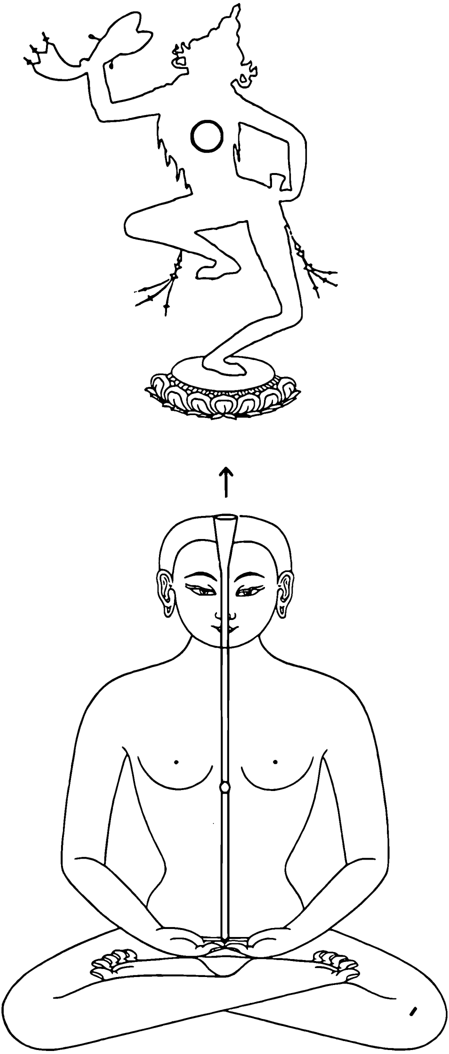
Extremely Concise

The third form of transference for those of ordinary capacity is the abbreviated one. For this one, you visualize the central channel as extending only from the top of your head down to your heart. It does not go below that. It stops and is closed at the heart. The central channel is planted into the heart, which is visualized as a red, eight-petaled lotus. Resting inside the central channel, on top of the calyx or center of this lotus, is a moon disc, which is like a slice out of the center of a pea in size. On top of that is a sphere of mixed red and white light. Visualizing that, you exclaim PHET only once. Through that exclamation of PHET, think that sphere of mixed red and white light shoots up the central channel. It goes all the way to and out of the top of your head, and directly, all at once, into the heart of Machik Lapdrön, like a bow shot from an arrow, or a bullet out of a gun. Then you rest your mind, mix your mind with Machik, as before.

The first, most elaborate one is normally used or only needs to be used in the more elaborate feast practices of Chö. The second, concise one is used the first time you do the transference of consciousness, before the mandala offering. This third very concise one, the most abbreviated one, is used for the second and third times you perform the transference of consciousness, which is actually performed at least three times in every daily session of Chö. Whereas the intermediate one is used before the mandala offering, this very concise one is used before the white feast and before the tsok feast offering.

Transference of Consciousness

Beginners Capacity: Extremely Concise



B. Intermediate Capacity

The second type of transference is for those practitioners of intermediate capacity. This consists essentially of mixing awareness with space, through the visualization and concept of doing so. Through exclaiming PHET, you eject your consciousness as before, but into space, not into the heart of Machik Lapdrön. Then mixing your mind and your awareness with space, you rest in the confidence that having mixed it, wherever there is space, it is pervaded by your awareness, which is always pervaded by its nature, the dharmakaya. In that way, you rest in the great equality of the nature of your mind and the realized nature of the mind of Machik Lapdrön, which is the wisdom of the dharmakaya. That is the transference for those of intermediate capacity.

C. Highest Capacity

The transference for those of the highest capacity is what is otherwise called the Dharmakaya Transference or Transference Without Visualization and Without Support. This is resting in recognition of the nature that all things that are included within the categories of samsara and nirvana, without exception, are in no way beyond self-awareness and bodhichitta. That is to say, that there is nothing that is anything other than the display of your own mind. There is nothing that does not, as its basic nature, have the same nature as the nature of your mind. From the very beginning, just as the nature of your mind has been this, so has the nature of each and every thing been an inexpressible, inconceivable, and indescribable expanse, which is called the expanse of the Great Mother, Prajnaparamita. Therefore in the

true nature of each and every thing, nothing has ever wavered from or has passed beyond being just this. Nothing passes beyond being just this now, and nothing ever will pass beyond being just this. The definitive resolution, that is the nature of your mind and of all things, is this type of transference.

When practitioners have completely resolved within the direct experience of realization, this nature beyond elaboration, they are resting in that recognition, in that direct experience of their own mind, and therefore in all things as the unity of emptiness and cognitive lucidity which has an essential characteristic of awareness. That is resting in the wisdom of the Buddha, the wisdom of Machik Lapdrön. Resting in that and never wavering from that is called The Royal Transference or The Monarch of all Forms of Transference. This is the supreme form of Opening the Door to Space and is the actual ultimate meaning of Prajnaparamita. Therefore resting in that recognition is the ultimate practice or most essential practice of Chö. It is the essence of all of the teachings given by and the method taught by Machik Lapdrön. This is resting in even placement, in the expanse of the dharmadhatu, in a manner that is in accordance with the uncommon vehicle.

Part 2 – Offering of the Body as a Mandala

Next we come to the second of five sections of the main practice, which is the offering of the body as a mandala. From this point onward, this is a postmeditation practice because, as was just mentioned, the actual essence of the meditation practice of the uncommon vehicle is resting evenly within the ultimate nature.

Whether it is done by one of the foregoing methods of the transference of consciousness, or by simply resting in the ultimate truth in Mahamudra, it is in an essential sense the main practice of Chö. From this point onward is postmeditation conduct. Essentially it is enhancing resting in the mind's nature through these various methods, such as offering the body as a mandala. As was mentioned earlier, it is using a style of practice concordant with the conduct of the discipline of awareness, the second of the three types of conduct taught in secret mantra, in order to deepen one's recognition of the mind's nature.

This practice of the offering of the body as a mandala follows directly the previous practice. Assuming that you have done the first of the three types of transference, you have dissolved your consciousness in the form of a sphere of multicolored light into the heart of Machik Lapdrön and then rested evenly in that confidence of being inseparable from her. To begin the offering of the body of the mandala, think that your mind, in the form of a red HRI syllable emerges from the heart of Machik Lapdrön. Emerging from her heart, it is transformed into Vajrayogini. You identify yourself, your mind, with Vajrayogini. You have separated from your body, in case there is any misunderstanding about this, okay? Your body is now treated, as it says in the text, as "inanimate matter." You identify with Vajrayogini. She has no bone ornaments, so she is completely naked. She is holding the hooked knife in her right hand. She takes that hooked knife and touches the body, what used to be your body, fillets it, and all the skin is pulled right off. Then she lays it out so that it settles on the ground nicely. She then piles the rest of you on top of that.

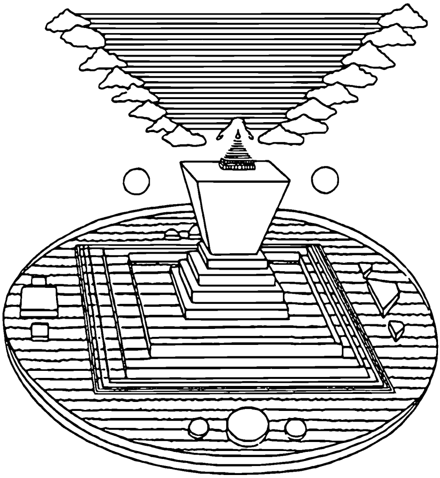
Once that is done, all of this body, this skin and the rest of it,

changes. First, the skin becomes the golden ground at the base of the world. Next, all of the fluids of your body, primarily blood and lymph and whatever else, become the oceans of perfume or scented water, which are on top of that golden ground. Then your digits, your ten fingers and ten toes become a perimeter of iron mountains, which surround and demarcate the area of this world. Then your torso, your trunk, becomes Mt. Meru. Your four limbs become the four continents, as they are normally visualized in the mandala offering, together with the eight subcontinents. Then your head becomes the god realm, in particular, the realm of the thirty-three, which is on top of Mt. Meru. Your eyes become the sun and the moon. Your heart becomes the wish-fulfilling jewel. Your other internal organs become various offering substances, such as the eight auspicious symbols, the seven articles of royalty, and the treasury of jewels.[1]

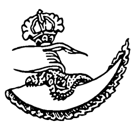
Each of the parts of your body corresponds to a specific part of the mandala offering. For example, your aorta becomes the wish-fulfilling tree in the realm of the gods. Your liver becomes the flat stone, which is the meeting place of the gods in the realm of the thirty-three. In that way, think that everything in your body becomes a precious offering, everything that is delightful, including the five desirable qualities.[2] From this there emanate countless, inexhaustible, and unlimited clouds of offering, like those produced by the aspirations of the Bodhisattva Samantabhadra.

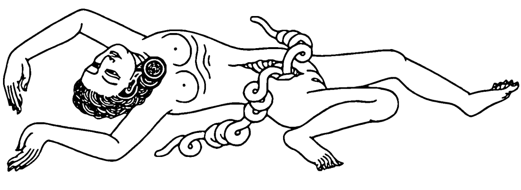
The offerings of the Bodhisattva Samantabhadra have essentially three characteristics. The first is duration: these offering substances will abide until samsara is emptied. The second is extent: they are unlimited. The offering substances appear in all Buddha realms

Offering of the Body as a Mandala



Skin	→	Golden Ground
Body Fluids	→	Oceans
Fingers & Toes	→	Iron Mountains
Torso	→	Mt Meru
Arms & Legs	→	4 Continents & 8 Subcontinents
Head	→	God Realms
Eyes	→	Sun & Moon
Internal Organs	→	8 Auspicious Symbols, 7 Articles of Royalty & 8 Treasures of Jewels





and all universes without limit. The third is number: each of the offering substances is duplicated innumerably.

Recollect when you make these offerings that there is no question of Machik Lapdrön and her retinue being pleased by having offerings presented to them, or displeased by having offerings not presented to them. You make these offerings in order that you and all beings might gather the accumulations of merit and wisdom and dispel obscurations. Think that as you make these offerings, you and all sentient beings actually succeed in gathering these accumulations and that all of your obscurations are purified.

Finally, to conclude the mandala offering, rest free of conceptualization of the three aspects: the person making the offerings, yourself; the offerings made, your body as a mandala; and the recipients of the offerings, Machik Lapdrön and her retinue. Rest free of mistaking these three as having inherent existence. Rest in emptiness, which is the nature of all three of these.

The way this is actually done is that after the offering of the five desirable qualities, you pick up the damaru and bell and start playing them, but without chanting. While you are playing the damaru and bell, you visualize the ejection of consciousness and then the subsequent visualization of your body as a mandala offering. How long it takes is up to you. Once you have completed those two visualizations then, visualizing your body as a mandala offering, you chant the description of it, which is found in the next recitation in the text. You may use any melody. It is normally chanted accompanied by the damaru and bell. Previously, you have been playing the damaru and bell without chanting. Now you continue to play it and work it into the rhythm of the chanting.

That completes the first two of the five sections of the main practice, the ejection of consciousness and the offering of the body as a mandala. If you would like to ask questions about what has gone up to this point, please go ahead.

Questions

STUDENT: Rinpoche, after receiving this empowerment I actually became quite ill with vomiting and diarrhea and a lot of feelings of paranoia, feelings of almost possession. I began thinking, as I was going through this, mostly all night last night, that maybe this was a warning, and that it is a little bit too much to invite all of these karmic monsters into my consciousness. I was wondering if you might say something about the fear that maybe this is too much of a practice to do. The other question I have is about another fear. I have heard for many years that it was possible that if you did phowa too often, you could actually shorten your own life.

RINPOCHE: Taking your second question first, there is no record of there being any danger from this particular form of the transference of consciousness. The form of transference of consciousness practice in the context of Chö, which has the particular name of "Opening the Door to Space," is based upon an understanding that the nature of mind is fundamentally the same as the nature of all things. In regards to that equality, since the visualization of practice is essentially an expression of that recognition, it is not considered to cause any danger of impairing your longevity. With regard to your first question, if it means anything, becoming dramatically ill in that way after an empowerment could be understood to be a sign that you are purifying obscurations, and therefore some people would regard it as a positive sign.

Now the practice of transference in the context of Chö is distinct from the practice of transference as a practice. When you are cultivating the ability to eject your consciousness, for example in connection with the Amitabha practice or a similar system of the ejection of consciousness, because you are doing it repeatedly and the visualization is different there is said to be a slight possibility that you might shorten your life by doing it excessively. Therefore countermeasures are traditionally taken. For example, when you are doing the Amitabha phowa transference of consciousness, at the close of every session, continuing to visualize Amitabha, above the top of your head, either in his usual form or as Amitayus, the Buddha of Long Life, you think that the ambrosia of long life descends into you from him. Then you dissolve Amitabha or Amitayus into your heart. Also while visualizing the descent of ambrosia; you recite the Amitayus mantra of longevity. These are ways of preventing any possibility of shortening your life through the ejection of consciousness practice.

STUDENT: Rinpoche, in the description of the Chö lineage, it was said that Prajnaparamita related to dharmakaya, Vajrayogini to sambhogakaya, and Araya Tara to nirmanakaya. Could there be some explanation about that? Thank you.

RINPOCHE: Well the reason why those three deities are classified as corresponding to the trikaya in that way, is that Prajnaparamita, the Great Mother, is the direct embodiment of the nature of all things, which is to say, the dharmakaya or Mahamudra. From that nature, from the dharmakaya, there arise the sambhogakaya and nirmanakaya, which are therefore here expressed as Vajrayogini and Arya Tara respectively. All three, the Great Mother, Vajrayogini, and Arya Tara have the same fundamental nature, which is

Prajnaparamita. That fundamental nature, which is itself the dharmakaya, is the ground from which the sambhogakaya and nirmanakaya appear.

STUDENT: It seems to me that it could be dangerous to discuss this practice with people who are not Tibetan Buddhist. Would you comment on that please?

RINPOCHE: As you say, if people are not involved in the practice of secret mantra and have no interest in it, or appreciation of it, and have not received the empowerment of Machik Lapdrön, it is better not to talk to them about it.

STUDENT: Rinpoche, a technical question. If we have ejected consciousness out, can it sometimes be difficult to play the damaru and the bell in our physical body, while still maintaining that our physical body is not where our consciousness resides at the moment?

RINPOCHE: This does not seem to be a problem. Even though you visualize that you have ejected your consciousness and you cease to identify with your physical body, that is a form of meditation. In fact, you have not left your physical body, and your physical body has not become inert or inanimate matter. You can still play the drum and bell.

STUDENT: Rinpoche, would you please say a little bit about the Chö initiation, its lineage? The other question is in the visualization, there is a second form of Vairochana, behind the dhyana Buddhas. Could you please say a little bit about that form?

RINPOCHE: First of all, about the lineage of empowerment that I have given, it is considered to be the empowerment of the lineage of Chö, which is the Unification of the Sutra and Tantra lineages, which came down from Machik's lineage successor, Kugom Chokyi Senge.
[Translator: you want to know like who the deity is, not just what he looks like?]
Well, this form of Vairochana, who is visualized behind the main five Buddhas and above Buddha Shakyamuni, is Vairochana "Glacial Lake," and is visualized as white in color and with his hands in the gesture of meditation. As for who or what he is, he is essentially Buddha Vairochana. The only explanation given in the commentary for why you visualize a second Vairochana, behind the main group of the five Buddhas who are presided over by Vairochana, is that is the custom of the Surmang tradition. It is an instruction that came down orally initially, and then was committed to writing in this text, but no further explanation for its significance is given.

There is a certain amount of this repetition in the visualization, for example, below the five Buddhas you have Buddha Shakyamuni, to his right are all Buddhas, which includes Buddha Shakyamuni. There is a certain amount of that.

STUDENT: Rinpoche, earlier you were talking about the spirits of the body, and you spoke about the sperm, the white, being aggression and the father; the red, being the ovum, the mother and that would be attachment; and the great life wind or life force being ignorance. I want to know if this means that aggression, attachment and ignorance are not only habitual tendencies we have, but are also the basis of our physical body, so that while

doing the practices diminishes or overcomes the three poisons we are also transforming the body, and by doing the practices of the different winds when we are transforming the body, we also are working on diminishing and overcoming these three poisons.

RINPOCHE: The basic point is that the three poisons are the cause of experiencing this type of embodiment. Therefore, as you indicated, if by purification of the three poisons you mean the actual revelation or discovery of their nature as wisdom, then that discovery will produce the recognition of the nature of the body as pure.

The way this is done can be understood by going back to the foundations or basis of Chö practice. We saw that the root of the three poisons and indeed of all kleshas is grasping at a self. In fact, it is this grasping at a self that causes us to wander through samsara. The direct remedy for grasping at a self is meditation on and recognition of selflessness. Then if this recognition of selflessness arises, through the eradication of grasping at a self naturally the three poisons and everything else that ensues upon or arises from that grasping will disappear, will be eliminated.

In the case of a Buddha who has perfectly attained the dharmakaya, which is the ultimate achievement of benefit for oneself, then the three poisons are transformed into respective aspects of wisdom. For example, what we experience as aversion or aggression is transformed into mirrorlike wisdom. What we experience as attachment or desire is transformed into discriminating wisdom. What we experience as bewilderment is transformed into dharmadhatu wisdom. When those wisdoms are revealed, when that is attained, that is the definition of buddhahood.

Part 3 – White Feast

Now we come to the white feast, which is known as "The White Feast Including the Three Aspects."

The white feast taught here is the primary white feast practice usually called either "Taking the Three Types of White Feast on the Path," or "The White Feast for the Four Recipients."

The first part of the white feast practice is to perform, for a second time, the ejection of consciousness called "Opening the Door to Space." You may do any of the elaborate, intermediate, or concise forms. The custom, as was mentioned earlier, is to do the simple or briefest form of ejection of consciousness before the white feast. To begin the practice, you visualize the central channel or avadhuti in the center of your body, white on the outside and red on the inside. It extends from the top of the head down to the heart, where it is closed. At the top of the head, it is flared, so that the opening is wider than most of the channel. The heart itself is visualized as a red, eight-petaled lotus. Resting on top of the center or calyx of that heart, inside the central channel, is a white moon disc seat, pedestal, or cushion, on top of which is your consciousness in the form of a sphere of mixed white and red light. Exclaiming PHET, this sphere, which is your consciousness, is forcefully ejected up, out of, and through the central channel, out the top of your head, and dissolves into the heart of Machik Lapdrön. At that point, you rest briefly with the confidence that your mind and the mind of Machik Lapdrön, which is the wisdom of the dharmakaya, have been mixed.

Next, as was the case with the mandala offering, when you arise from that you think that your mind, in the form of a red HRI syllable, is emanated from the heart of Machik Lapdrön. This HRI transforms into Vajrayogini who, as before, is holding a hooked knife in her right hand and is adorned only with a garland of red flowers.

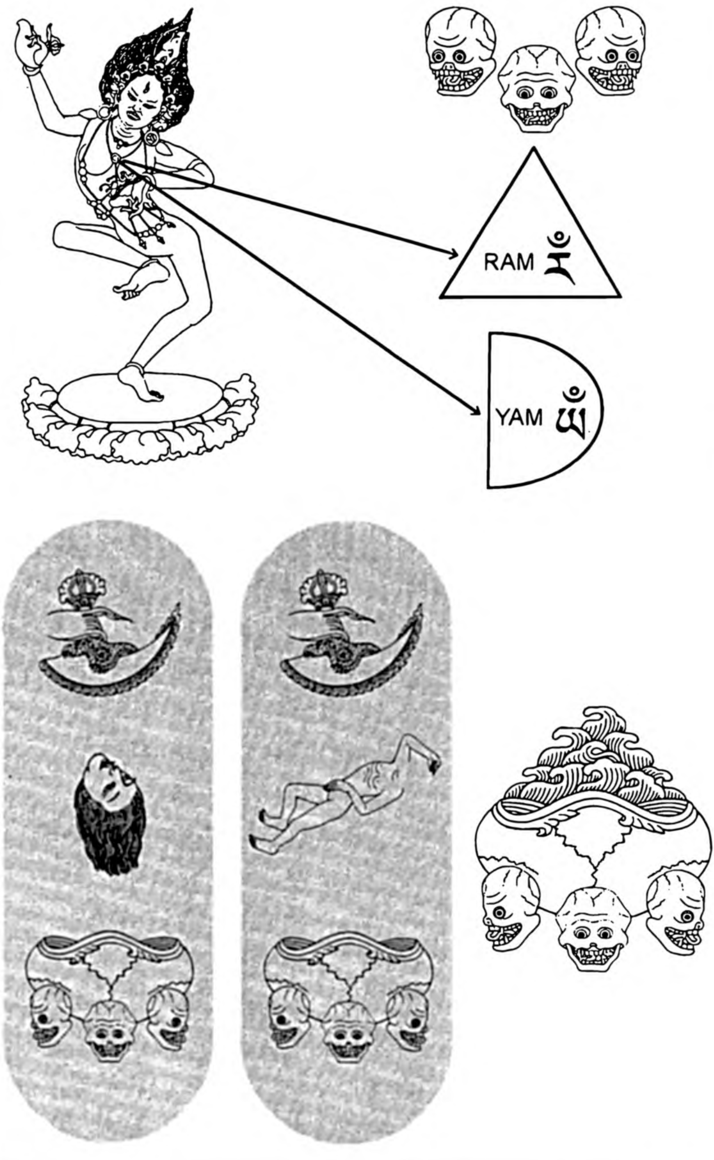
Then, from the heart of yourself as Vajrayogini, initially from your heart, a green YAM syllable is emanated. This comes to rest in front of you and is transformed into the mandala of wind, which produces a great deal of wind. Next, from your heart is emanated a red RAM syllable, which comes to rest above the mandala of wind, and becomes a blazing mandala of fire.

Next, you think that spontaneously, as though appearing of themselves, are three large human skulls, each of which is the size of Mt. Meru. They are placed in a triangular formation, so as to form a hearthstone on which a pot could rest. These are arranged to form three points of a triangle above the mandala of fire.

Then you think that Vajrayogini, with whom you are identifying, touches the forehead of what was your body with the tip of her hooked knife. That causes what used to be your skull, to fly off and it turns over and lands on top of these three hearthstones. The skull becomes huge, the size of the galaxy.

Vajrayogini then picks up the rest of your body with the tip of the hooked knife, and drops it into this huge kapala or skull. Then, barely being touched by the hooked knife, the body instantly crumbles into fragments of flesh, blood, and bone, like a bowl of soup.

WHITE FEAST



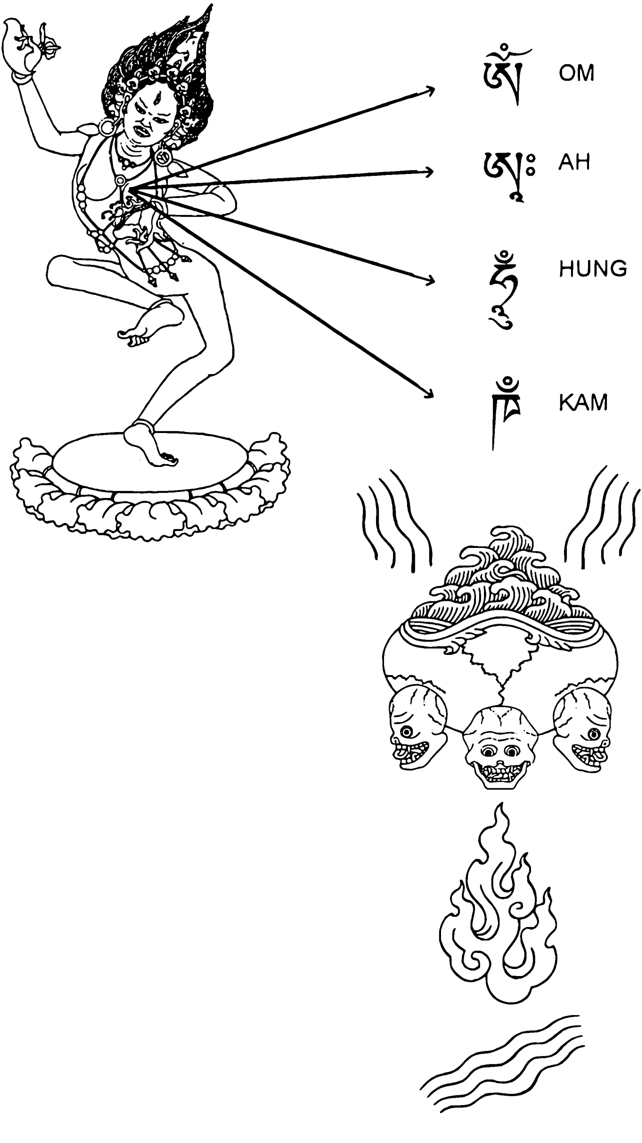
From Vajrayogini's heart, a white KAM syllable is emanated. This comes to rest in the space above the kapala. Next, from her three places are emanated the three syllables, OM, AH, and HUNG which are white, red, and blue respectively. They come to rest above the KAM. HUNG is at the bottom, above that is AH, and above that is OM.

From the heart of Vajrayogini, a light is radiated. This strikes the mandala of wind causing it to send forth a great deal of wind. That wind, moving upwards, strikes the mandala of fire, causing it to blaze.

That fire burning upwards heats up the kapala, causing all of the contents—the flesh, blood, and bone—to melt into ambrosia, boil and become very hot. As the contents of the kapala boil, steam rises and strikes the KAM syllable in the space above the kapala, causing it to release a stream of purifying ambrosia, somewhat like milk in appearance. This falls into the kapala, purifying the contents of any impurities. Then the KAM syllable melts into light, and dissolves into the flesh and blood in the kapala.

From the three syllables, which remain above the kapala, the white OM, the red AH, and blue HUNG, rays of corresponding colors of light shoot outward. These rays of light strike the forehead, throat, and heart of all of the wisdom deities in the field of accumulation. That includes Machik Lapdrön, Buddha Shakyamuni, the Buddhas of the five families, the Prajnaparamita, Padampa Sangye, Vajrayogini and her retinue, all of the gurus of the various lineages, all of the yidams and four classes of tantra, and all the male and female wisdom dharmapalas.

White Feast (*continued*)



From the foreheads of all of those deities, whose foreheads have previously been struck by the rays of white light from the OM, rays of white light now issue forth, which then dissolve back to the OM. The OM syllable then melts into light and dissolves into the contents of the kapala, which then become like an ocean of milk, very white, bright, and luminous. Then, from the throats of all of those deities, whose throats have previously been struck by the rays of red light from the syllable AH, rays of red light issue forth and dissolve back into the AH syllable, which then melts into light and dissolves into the kapala, causing the contents of the kapala to become a mixture of white and red ambrosia. Finally, from the hearts of those deities, who had previously been struck with light from the blue HUNG, rays of blue light issue forth. These dissolve back into the HUNG, causing the HUNG to melt into the contents of the kapala, with the contents becoming a mixture of gleaming white, red, and blue ambrosia.

In that way, you think that the ambrosia within the kapala becomes an ocean of wisdom ambrosia. The steam that continues to arise from this ocean of ambrosia takes the form of innumerable offering substances, such as the eight auspicious signs and the five desirable qualities, which fill the sky with offerings. The liquid part of the ambrosia is actual ambrosia, possessing the one hundred excellent tastes. The solids within the ambrosia take the form of various desirable and useful things that are fit to be offered. It becomes inconceivable in quality and variety, an ocean of ambrosia and offerings.

From oneself as Vajrayogini, one then emanates various offering goddesses holding kapalas, which they will use as ladles to scoop this ambrosia from the main kapala. Scooping this up, they offer

it first to the root and lineage gurus, visualized in the field of accumulation. When it has been offered, the ambrosia takes the form of an infinite variety of offering substances that are suitable or pleasing to the root and lineage gurus.

The ambrosia is next offered to the yidams of the four classes of tantra in the following way. Thinking that these dakinis or offering goddesses emanated from your heart are scooping up the ambrosia with the kapalas that they are holding as ladles, you think that they present these to the yidams of the four classes of tantra—kriya tantra, acharya tantra, yoga tantra, and anuttarayoga tantra—and the ambrosia becomes the outer, inner, and secret offerings, which please the yidams. The outer offerings are the offerings of drinking water, washing water, flowers, incense, lamps, perfumes, food, and music. The inner offerings are, in the case of some yidams, the five desirable qualities and, in the case of other yidams, amrita, rakta, and torma. The secret offering is the offering of bliss and emptiness.

When it is offered by these emanated dakinis to all the dakas and dakinis in the field of accumulation, the offerings take the form of a vast feast offering. When it is offered to the samaya-bound and wisdom dharmapalas, it takes the form of substances of support, fulfillment, and practice. Support substances are such things as supporting tormas, and vases for the protector practice, with life stones and the "Wheel Bearing the Essence" mantra placed within these. In the case of the fulfillment substances, it takes the form of many black animals, such as black yaks, black sheep, black dogs, black horses. Various other objects that are pleasing to the protectors include suits of armor and weapons. Finally, there are

the practice substances, which take the form of masks depicting the faces of the various protectors, as well as statues and thangkas.

When the ambrosia is being presented to the mundane protectors, such as the seventy-five glorious ones, it takes the form of whatever is most pleasing to them. When it is presented to one's karmic creditors, the recipients of repayment, those who otherwise obstruct one, it takes the form of whatever form of desirable thing is most pleasing to them—whatever it is they feel they are lacking, whatever it is they seek in repayment of the karmic debt.

When the ambrosia is presented to all of the spirits of this galaxy, all of those spirits who preside over specific localities, it takes the form of cleansing smoke offerings and of various gifts, whatever would be most enjoyed by them.

When it is offered to virtuous nagas, for those nagas who are of the Brahmin caste it takes the form of naga medicine and the three whites and the three sweets: milk, yogurt, butter, sugar, molasses, and honey. When the ambrosia is offered to nagas of the lower caste within the naga realm, and those nagas who are unvirtuous, meaning that they lack compassion and delight in consuming the flesh and blood of other beings, it takes the form of oceans of flesh and blood.

With regard to all sentient beings of the six realms, gods, asuras, humans, animals, pretas, and beings of the hell realm, the ambrosia takes the form of whatever object is most pleasing to those individual beings. They and all the rest of the four types of recipients are extremely pleased and satisfied.

The manner in which the four recipients or the four guests are pleased is as follows. Through making offerings to the Three Jewels, Machik Lapdrön, and her retinue, the recipients of veneration, you and all sentient beings come to gather the accumulation of merit and purify your obscurations. Similarly, by making offerings to the glorious wisdom protectors, who possess special qualities, all of the obstacles to the practice of dharma of yourself and all beings are removed. Next is the making of offerings towards one's karmic creditors, those who bring about impediments. Since they are now repaid and satisfied, they are happy and come to generate bodhichitta. As for making offerings to all sentient beings of the six realms, by giving them each what they need, one should think that their individual sufferings, whatever they are, are pacified. This means, that among sentient beings, all of them who are in pain cease to be in pain. All of them who are ill come to possess health. All of them who suffer from age become young. All of them who are miserable become happy. All of them who have been impaired in some way are restored to full senses, and have all the parts of their body restored. Finally, all sentient beings, without exception, through receiving this generosity, naturally come to generate a strong enthusiasm for the practice of dharma.

Visualizing this, there is no accompanying recitation. You do this visualization slowly, and while doing it, you continue to play the damaru and bell, and periodically you recite PHET fairly softly.

Part 4 – Red Feast

Next, we come to the fourth part of the main practice, the red feast, which directly follows. Having completed the previous visualization, you think that the remaining ambrosia within the kapala in an instant changes into a mountain of flesh, oceans of blood, and heaped masses of bones. This huge mass of flesh filling the kapala is the size of Mt. Meru. There is as much blood as there would be in all the oceans of the world, and huge heaped masses of bone. All of this is extremely fresh and shiny, and full of juice and the kinds of things that one wants in fresh bones and meat. It is not cold or congealed in any way, but is steaming hot. In essence or nature, this remains undefiled wisdom ambrosia but it takes the form of flesh and blood that have the characteristics of "one born seven times a Brahmin," which is to say, that it has the quality of pacifying suffering and kleshas upon any contact. This mass of flesh, bone, and blood, by being seen, by being heard, and certainly by being tasted and ingested in any way, will immediately pacify the kleshas and pacify suffering. That initial visualization is the red feast.

While doing that initial part of the visualization, you continue to play the damaru and bell at the same rhythm. At that point, you put down the bell and pick up the thighbone trumpet and blow it three times. And then you play a flourish on the damaru.

You next think, as a result of your summons with the thighbone trumpet, that all of your karmic creditors are summoned again to receive this part of the feast. These karmic creditors include all beings to whom you owe life, by having taken their life; all those to whom you owe merit by having in some way impaired their

prosperity or merit; all those to whom you owe influence, authority, or social position by having impaired any of those; and all those to whom you owe anything whatever that you took from them without having the right to do so. This also includes all the spirits of place, especially the powerful spirits who inhabit or influence the area in which you reside, or indeed anywhere within this galaxy, and all of the spirits of body, that is to say, all of the various gods and demons that inhabit your physical body or are always around you—in short, all of the eight types of spirits that were specified in the context of the generation of bodhichitta and the refuge vow. All of those and all obstructors in general are summoned and you think that they assemble in front of you.

Now, having summoned the recipients of the red feast, you recite the red feast liturgy, which is the next liturgy in the text beginning NAMO NE NYEN SA DIR NAY.... This can be done with any number of traditional melodies that are used when one is playing the damaru. If you are using a damaru and bell for this practice, then at this point, you continue to play the damaru and chant rhythmically coordinated with the playing. If you are doing this without the damaru, there is another melody that is used when performing this part of the liturgy unaccompanied.

Most of the meaning of this red feast recitation will be obvious, but a few things may not be. First of these is where it says, "I offer you the six external parts of my form or my flesh." This refers to the four limbs, the upper body, and the lower body. You say, "Through offering these to you, may we perfect the six perfections."

The next thing that is a little mysterious in some texts is when it says, "I offer you the internal nine children," or in some texts it is

written "the nine apertures," but here it actually is the nine children. This refers to nine internal organs, which are called the children of certain aspects of your body, because they are produced primarily from those aspects. These are for example: the liver, which is the child of the blood; the spleen, which is the child of the flesh; the lungs, which are the child of the breath; the kidneys, which are the child of the mouth; the small intestine, which is the child of the fat; the large intestine, which is the child of the lymph; and the duodenum, which is the child of food etc. It is not that important to know this, but since it is referred to in the text, and you will not know what it is unless I tell you, so I have mentioned it. The aspiration you make in connection with this is that "by offering these nine parts of my internal body, may I and all beings come to attain the realization of the nine vehicles." The nine vehicles in this context are: the shravakayana or vehicle of the hearers; the pratyekabuddhayana or vehicle of the solitary realized ones; the bodhisattvayana or Mahayana; the kriya tantra; the acharya tantra; the yoga tantra; and, in this context, the father tantra; the mother tantra; and the non-dual tantra.

The next two lines are, "I offer you the five sense organs; May we attain the five wisdoms and the five kayas." The five sense organs are the eyes, ears, nose, tongue, and the body as an organ of tactile sensation. The aspiration is that through offering this you and all sentient beings attain the inseparable five bodies and five wisdoms of the five families.

The five bodies are first of all the dharmakaya, sambhogakaya, and nirmanakaya, with which you are familiar. These three, although they appear distinct, are of the same fundamental nature, the dharmakaya. That nature of all three is expressed as a fourth

kaya, which is called the abhisambodhikaya, body of manifest awakening. While they are of the same nature, they are distinct in their function. The dharmakaya is the fundamental nature, while the sambhogakaya expresses itself in the appearance or experience of beings with pure karma. They each have distinct functions. Their distinctness is the fifth kaya, which is simply called the vajrakaya.

The five wisdoms are the transformation of what we experience as the five poisons. At the time of awakening, what we now experience as bewilderment becomes the dharmadhatu wisdom, aversion becomes the mirror-like wisdom, pride becomes the wisdom of equality, attachment or desire becomes the wisdom of discrimination, and jealousy becomes the wisdom of accomplishment. The aspiration here is that oneself and all beings will attain the awakening consisting of these five bodies and these five wisdoms.

The rest of the liturgy of the red feast is the specific encouragement to the recipients to accept it. You say for example, "To all of you assembled here, I offer this body. Those of you who are in a hurry, eat it raw. Those of you, who have time, eat it cooked. In any case, eat it however you wish, cooked, or burnt, or raw, depending on how much time your have. Those of you with big bellies, eat your fill. Those of you who are strong, carry as much away as you can. Like a lion reveling in flesh, please accept this offering without any distinction between the first portion and the leftovers." While reciting that, you visualize that the assembled recipients, the creditors, consume this red feast, delightfully enjoying this flesh and blood and that, through partaking of it, their spite is pacified, your debt to them is repaid, and the continuity of the karmic

debt, the bad connection, is ended through the debt being repaid. The red feast and the previous white feast are the primary white and red feast for this practice. They are like the root visualizations of the white and the red feast.

Now, following this in the text, a number of alternate white feast and red feast visualizations are offered. It is suggested in the text that, if you wish to do these additional white and red feasts, you can do them in alternation. In a few evenings of practice, you would finish one cycle and then start again. There is no necessity, however, for you to do the other ones given. The main ones are the ones that I have just explained, therefore I will not go through the others in detail.

The exception to this is one of the succeeding visualizations, which is called "Emptying the Six Realms." It is taught in the oral tradition that one should apply this at the end of the red feast practice. To conclude the red feast practice, one thinks that there is a very little left over in the bottom of the kapala consisting of flesh, blood, and bone, and that this turns back into ambrosia in appearance. At the beginning of the red feast, it turned from ambrosia into flesh and blood, now it turns back. Then think that rays of light, from the heart of yourself as Vajrayogini, strike the six realms of all sentient beings. First these rays of light strike the hell realms and all sentient beings of the hell realms, so that the hell realms are emptied. This means that you think that all sentient beings abiding within the hells are brought immediately to the attainment of buddhahood, therefore causing what was previously the hell realm to become the pure realm of the Vajra family in the east, "the Joyful." Next, rays of light from the heart of yourself as Vajrayogini strike the realm of the pretas, emptying that realm by

causing all beings in that realm to attain buddhahood, and causing the realm of the pretas to become the pure realm of the Padma family, Sukhavati or "the Blissful." In the same way, the rays of light strike all beings and places in the animal realm, causing all those beings to attain buddhahood, thereby transforming the animal realm into the central pure realm of the Buddha family, "the Densely Arrayed." The rays of light next strike all beings and places within the human realm causing it to become the pure realm of the Ratna family, which is called "the Glorious." Then the rays of light strike all beings and places within the asura realm, causing it to become the pure realm of the Karma family, "Completed Activity." Finally the rays of light strike all beings and places within all of the god realms, causing all of those beings to attain buddhahood and causing the god realms to become the pure realm of Akanishtha, the highest realm of the dharmadhatu. In that way, you think that you completely empty all six realms of samsara.

That is the conclusion of the red feast practice.

Before you get to the tsok practice, there is a lineage supplication. Essentially you supplicate the lineage gurus, with Machik Lapdrön first and foremost among them, with strong yearning and devotion, and with physical, verbal, and mental veneration and respect. You supplicate them principally in connection with strong aspirations that you and all beings come to be completely free from grasping at a self and from all forms of hope and fear.

The lineage supplication in this next section of the liturgy begins with the words PA GYU TAB KI GYU PA LA SOL WA DEP. It is customarily recited while playing the damaru in a rhythm coordinated with the chanting. You repeat the supplication up to LA ME JANG CHUB

TOP PAR SHOK, with the foregoing melody, while playing the drum and bell. Think that principally your aspiration and supplication are for freedom from all grasping at a self, the freedom from hope and fear. At the conclusion of the supplication, you rest without conceptualizing the three aspects, the supplicator, the supplicated and the supplication. You rest in the unity or inseparability of your mind and the mind of the sources of refuge.

PART 5 – TSOK OFFERING

Next we come to the fifth and the final section of the main practice, which is offering the aggregates of oneself and others as a feast offering. Now before beginning the Tsok Feast, which follows after the lineage supplication, there is a little bit of a vocabulary problem because there are two different words that I have been translating as feast: you should almost say "feeding" or "dispensing" for what I have been calling white feast and red feast, because for tsok, you can also use "feast."

The first procedure within this feast practice is called the threefold mixing. The first mixing is mixing your awareness and the awareness of others. This refers to a situation, for example, like when you are doing Chö practice for the benefit of another person, such as someone who is ill. At this point in the practice, you would attempt to or imagine mixing your mind and the mind of that person.

Then, the second mixing is mixing awareness with the dharmadhatu. That consists of again performing the ejection of consciousness, exclaiming PHET as you do so.

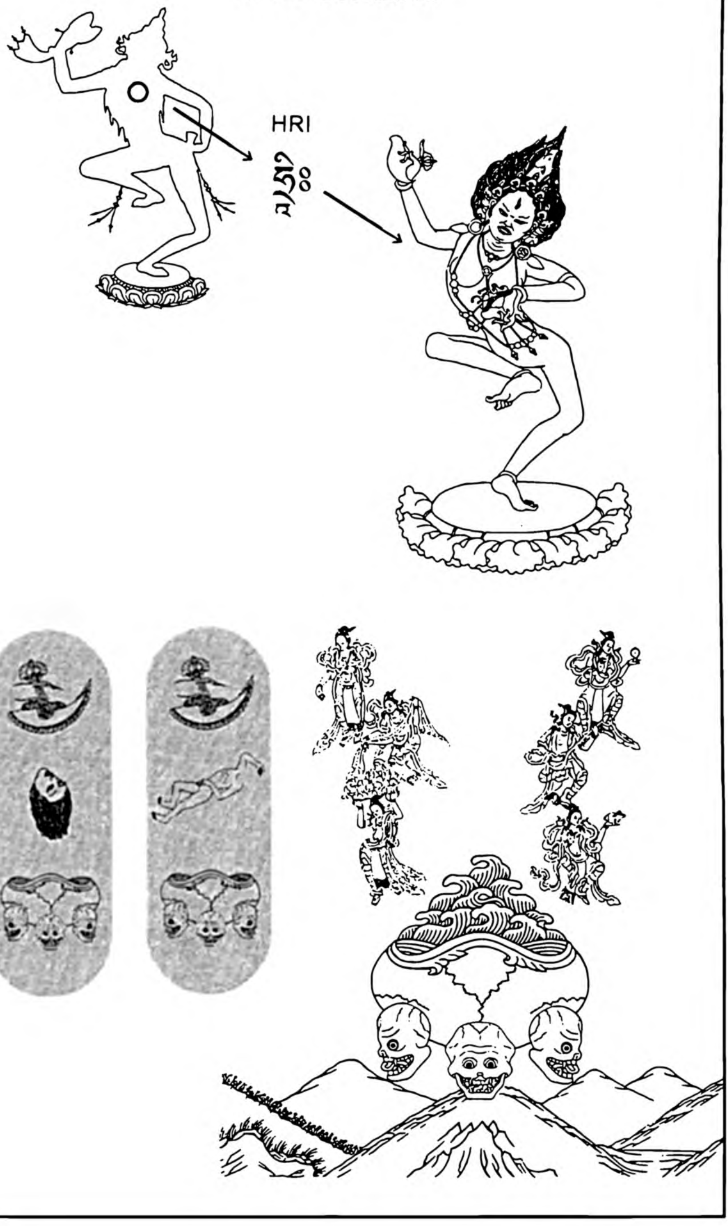
After having mixed awareness with the dharmadhatu, again, as in the previous two sources of offering, your mind arises from the heart of Machik Lapdrön, in the form of a red HRI, which becomes Vajrayogini. Vajrayogini then touches the forehead of your former body with the point of a hooked knife, causing the skull to fly off, as at the beginning of the white feast, and it comes to rest on top of the spontaneously arisen three hearthstones of skulls.

Next, similar to the beginning of the white feast, you think that Vajrayogini picks up the rest of the body with the hook of the hooked knife, and drops it into the kapala. You think that your aggregates and the aggregates of the person, such as the person who is ill for whom you maybe doing the practice, are mixed together as a feast substance. That is the third mixing.

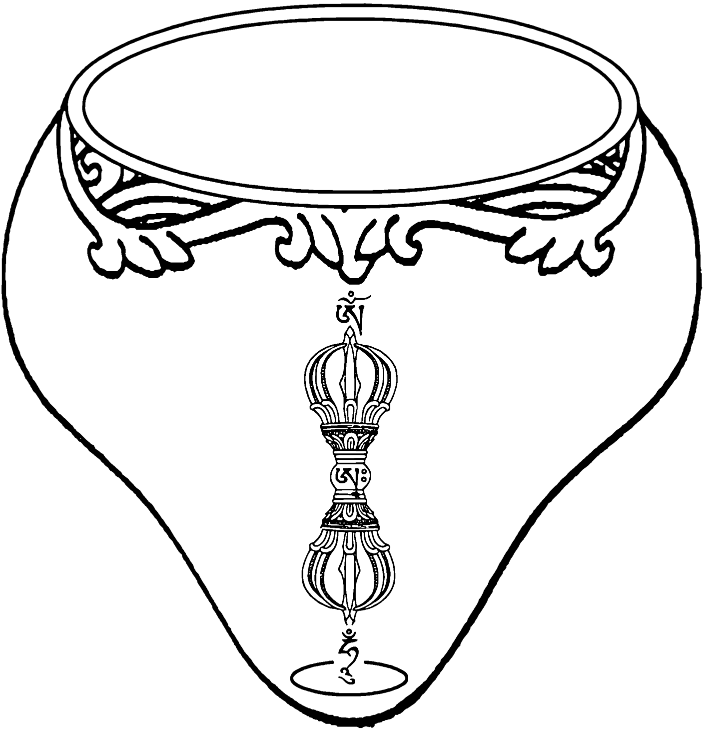
Then you visualize that the body, which is offered as the feast, which is your body combined with the body of, if there is one, the person for whom you are doing the practice, taking the form of a five-pronged golden vajra within the kapala. You then visualize that at the top point or apex of the vajra, it is marked with a white OM, in the center of the vajra with a red AH, and at the lower point or the bottom of the vajra, with a blue HUNG. In addition, you think that the opening, the top of the kapala, is covered with a moon disc cover, and that the vajra is standing on a sun disc within the kapala.

To be more specific, the OM is visualized at about the center of the upper and middle prong. The AH is visualized at the center of the ball in middle of the vajra, and the HUNG is visualized at the center of the bottom, middle or central prong.

TSOK OFFERING



TSOK OFFERING (*continued*)



Next, you think that from your forehead, throat, and heart, visualizing yourself as Vajrayogini, rays of white, red, and blue light radiate out. You visualize a white OM, a red AH, and a blue HUNG in your three places. From these, the rays of corresponding color radiate out and dissolve into the forehead, throat, and heart of Machik Lapdrön. Then from the three syllables in the three places in Machik Lapdrön's body, rays of light of the three corresponding colors radiate out and dissolve into the corresponding three places on the body of each member of the field of accumulation. From those same three places, on the bodies

of each member of the field of accumulation, rays of light of the same corresponding colors shoot out, and dissolve back into the same three places on the body of Machik Lapdrön.

Next, from the OM in the forehead of Machik Lapdrön, rays of white light shoot out. These strike the OM in the top portion of the vajra, causing the moon disc, the OM, and the top third of the vajra to melt into ambrosia, partially filling the kapala with white ambrosia.

Then, in the same way, from the AH in Machik Lapdrön's throat, rays of red light shoot out. These strike the AH in the center of the vajra, causing that AH and the central portion or third of the vajra to melt into light and to become an ocean of red ambrosia, which further fills the kapala.

Finally, from the HUM in the heart of Machik Lapdrön, you think that blue rays of light shoot out. These strike the HUNG in the bottom portion of the vajra, causing the remaining portion of the vajra and the HUNG to melt into ambrosia, and to become an ocean of blue ambrosia, which fills the kapala together with the white and red ambrosia. When the bottom part of the vajra melts, the sun disc on which it is standing, together with the HUNG, also melt into blue ambrosia. After that, the kapala is filled with a combination of white, red, and blue ambrosia, which in essence is wisdom ambrosia, and in form, is all various offering substances. They have the power to pacify all kinds of suffering and difficulties through any contact. This ambrosia, by being tasted or ingested in any way, will pacify sickness, stop pain, and restore health and vitality.

Once you have done that visualization, you recite the beginning of the feast liturgy, OM MA CHIK MA LA SOL WA DEB. This is normally recited without accompaniment by the damaru and at every fourth line you ring the bell.

When you get to the conclusion of the first section, which is the consecration of the feast, CHO KYON SUNG MAY TUK DAM KANG GYUR CHIK, you stop chanting briefly and begin playing the drum and bell because there is a further visualization.

While you are playing the damaru, you visualize that many offering goddesses are emanated from the heart of yourself as Vajrayogini. By using kapalas as ladles, they scoop up the ambrosia in the kapala, and offer it to all of the recipients, starting with the kind root and lineage gurus, all the way down to the sentient beings, who are recipients of compassion. This feast of ambrosia is presented to all of them: the Three Jewels, who are recipients of veneration; the protectors who are the recipients who have qualities; the creditors who are recipients of repayment; and sentient beings who are the recipients of compassion.

Then, from the steam that rises from the ambrosia, many other types of feast offering are emanated. First the outer feast offering, which is all of the good things throughout the universe that are not owned by anyone; then the inner feast offering of all of the good things that are owned by individuals, including their vitality, their merit, their prosperity, their authority, and their social position; and then, the offering of the pleasure of sexual union, so to all the male recipients, dakinis are offered, and to all the female recipients, dakas are offered. That offering is the secret feast. The fourth offering, the ultimate feast of suchness, is resting in

Mahamudra, the clear light, which is free from conceptualization of the three aspects.

In making these offerings to the four recipients, visualize the following. In the case of offerings made to the Three Jewels, the recipients of veneration, and the protectors, the recipients who possess qualities, think that you and all sentient beings come to possess abundant merit. The deities bestow the two attainments, common and supreme, upon you and all beings. Through making these offerings to the karmic creditors, the recipients of repayment, think that they are satisfied and pleased and that they come to generate bodhichitta, and that all karmic debts are repaid. Through making these offerings to all sentient beings of six realms, who are the recipients of compassion, think that all of their karma, all of their kleshas, all of their other obscurations are pacified or purified, and that they are forever free of suffering.

Continue to play the damaru and bell while doing this visualization. When you have completed the visualization, then you put down the damaru and bell and recite the next section of the feast liturgy, RANG LÜ SHA TRAG PUNG PO DI.... You recite the main part of the feast liturgy, playing the bell, ringing the bell every four lines, until you get to DZOK PAY SANG GYE TOP PAR SHOK, which completes that section of the feast liturgy.

The next part of the feast practice is the offering of the remainder or leftovers of the feast. At this point you think that there is a little bit left over of the ambrosia that was offered to the four recipients as the main part of the feast. The remainder is transformed into flesh, blood, and bone, in a way similar to the red feast practice before, where you visualize the kapala as a huge container, the size

of the three-fold world. Inside of it, you think that the leftover ambrosia becomes a mountain of flesh, an ocean of blood, and a huge mass of bone. This is presented to all of those who are promised the leftovers by two dakinis who are emanated from yourself as Vajrayogini. These dakinis, who are the "empresses of the charnel grounds," are in the form of skeletons.

You then think that the leftover offerings are presented to all of the mundane dakinis and other spirits, and to various beings of the eight classes of gods and spirits who have not previously received the feast offerings. This includes those who did not arrive before in time to get some, or were too timid to accept the main portion of the feast offering, or feel that they only deserve the leftovers. In order to make sure that they receive some, you specifically dedicate the leftovers to them, and to all of those spirits and beings in general who are weak and timid, and therefore unable to approach the offerings during the main portion of the practice. All of these come at this time and are presented with these offerings by these two skeletal dakinis. All of them are completely satisfied and fulfilled. Being delighted with the offerings that they have received, they promise to perform all of the activities that are their duty in protecting the practitioner.

While doing this visualization, you then blow the thighbone trumpet three times and you begin the recitation of the leftover liturgy, SI SUM BENZA BAR WAY TOR SHONG DU, which is accompanied by the playing of the damaru. There is a traditional melody, but if you do not know that one then you can really use any euphonic melody that will work with the rhythm.

Chapter 5

The Conclusion

Now we come to the third portion of the commentary, which is the conclusion. This has three sections, the dedication and aspiration, the dissolution of the visualization, and the post-meditation practice.

Part 1 – Dedication

The intention of the dedication and aspiration are that through the virtue that you have accumulated through offering your body as a gift in this way, you and all sentient beings may come to eradicate completely all grasping at a self, and therefore come to realize the wisdom or awakening of the Great Mother, the meaning of Prajnaparamita.

Part 2 – Dissolution

The second section of the conclusion is the dissolution of the visualization, which happens in stages. First you think that starting from the right, all the male dharmapalas and all those on the right, together with his retinue, dissolve into Padampa Sangye. Then, Padampa Sangye dissolves into the dharmakaya Vajradhara, who dissolves into the five Buddhas, who dissolve into the central figure Vairochana, who dissolves into the Great Mother, who dissolves into Buddha Shakyamuni, who dissolves into Machik Lapdrön. Then you think that all of the female dharmapalas on the left dissolve, together with her retinue, into Vajrayogini. Then she dissolves into Machik Lapdrön.

Next, you think that the remaining single figure, Machik Lapdrön herself, shrinks until she becomes the size of one joint of your thumb, and is extremely radiant with five colored lights. In that size, she comes to rest above the top of your head. She then dissolves into you, through the top of your head and flows down the center of your body, or floats down the center of your body, until she comes to rest in your heart, which is visualized as an eight-petaled red lotus. She rests, seated in vajra posture, on the eight-petaled lotus, which then closes around her, so that it becomes a chamber rather than really a pedestal.

Alternatively, you can imagine that Machik Lapdrön becomes a sphere of light, the size of a goose egg. This dissolves into you through the top of your head. The sphere of light then dissolves into your heart, at which point you rest your mind as inseparable from Machik Lapdrön's. It is customary to do that visualization for the abbreviated daily practice.

Once you have in either way dissolved Machik Lapdrön into yourself, you then recite the next part of the liturgy, CHÖ YÜL NYAM SU LEN PAY GANG ZAK GI, which is accompanied by a damaru.

The meaning of that recitation is basically concerned with aspiring to be free from grasping at a self in general, and especially from all kinds of hope and fear—not only gross but also subtle kinds, concerned with attachment to meditation experiences and even hope and fear about impediments to spiritual progress. For example, one aspires to be free from any kind of self-satisfaction, no matter how well things appear to be going or how well you appear to be progressing. You are trying to be free from the thought, "Well I am doing pretty well." Along with that, you are also trying to be free from fear or anxiety about not doing so well—negative thoughts such as thinking, "Well, if I do this maybe I will get sick, or maybe this will make my obstacles worse, or maybe I will not succeed, or things will not go well for me".

PART 3 – TAKING THE PRACTICE ON THE PATH IN POSTMEDITATION

Now we come to the third and final part of the conclusion, which is bringing this practice onto the path or leading into postmeditation. Following the preceding recitation, you think that in an instant you become the Bodhisattva Avalokiteshvara or Chenrezik, specifically the four-armed form known as "The Tamer of Beings." The palms of his two first arms are joined together in front of his chest. His second right hand is holding a crystal mala and his second left hand is holding a white lotus by the stem. In this case, he is standing. Visualizing yourself in that form, you

think that all of the mundane gods and spirits and sentient beings of the six realms who you have been visualizing come to surround you and respectfully prostrate to you as Avalokiteshvara and circumambulate you with an attitude of utmost veneration.

Then you think that rays of light from the heart of yourself as Chenrezik strike all of these beings. This causes all of the males among them to become Chenrezik, and all of the females among them to become Arya Tara. As you recite the six syllable mantra, OM MANI PEME HUNG, all of these Chenreziks and Taras recite it together with you, so that the sound resounds and buzzes and hums.

Normally before chanting the mantra OM MANI PEME HUNG, you chant the four-line homage to Chenrezig, which is found in the usual Chenrezig sadhana. I am not sure what you have in your version of the text, but that is what you normally recite.[3] Then you chant the mantra. At the conclusion of chanting the mantra, OM MANI PEME HUNG, you think that all of the remaining guests or recipients, that is all sentient beings who have been visualized as Chenrezig and Tara, delighted with all that they have received, return to their natural places of residence. Then, you rest naturally, allowing the visualization or conceptualization of yourself as Chenrezig to dissolve into emptiness. You rest in the recognition or experience of your mind's nature, without any kind of alteration. In short, you rest in Mahamudra.

The commentary goes on to point out that a Chö practitioner needs to engage in the common preliminaries: the contemplations concerning the preciousness of human existence, impermanence, the defects of samsara, and the results of actions. Also, they are to engage in the uncommon preliminaries: refuge, bodhichitta,

purification, mandala offering, and guru yoga. Following that, the essence of Chö practice is coming to recognize the meaning or wisdom of the Great Mother. This recognition is aided and enhanced through the practice of unified shamatha and vipashyana.

Now, towards the end of this commentary, some instruction in shamatha and vipashyana is given, according to the tradition of Machik Lapdrön, connected with introducing the wisdom of the Great Mother. In essence, this is the same as Mahamudra instruction. If you have not had the opportunity to receive Mahamudra teachings, or if for whatever reason you are unsure of how to proceed with the practice of Mahamudra, then your teachers, such as Bardor Tulku Rinpoche and Khenpo Karthar Rinpoche are able to give you these instructions. You can get detailed personal instruction and guidance from them on Mahamudra practice and there is nothing better than that.

Now, this is not true just for Mahamudra practice per se. Whatever practice you do, for the preliminaries, shamatha practice, the cultivation of bodhichitta, and the generation stage, you can get detailed personal instructions and advice in how to continue this practice from your teachers, by going to them and asking them questions. This has to begin with your explaining specifically what it is you are doing as a practice, to give them a context. Then based upon that, they will give you advice, further guidance, more specifics, or alterations of the technique, as appropriate. Then you return, you apply that, and then you go back, you explain your further experience and get further guidance. This kind of gradual experiential instruction is the most effective and practical way to proceed.

I am delighted in what we have been doing. I have had this opportunity to explain something about dharma to you and you have had the opportunity to listen to something about dharma here.

Guru Supplication

༄༅། །དཔལ་ལྡན་རྩ་བའི་བླ་མ་རིན་པོ་ཆེ།

PAL DEN TSA WE LA MA RIN PO CHE
Glorious Precious root Lama,

།བདག་གི་སྤྱི་བོར་པད་ཟླའི་གདན་བཞུགས་ལ།

DAG GI CHI WOR PEDEY DEN ZHUG LA
seated on the crown of my head, on a Lotus and moon disc,

།བཀའ་དྲིན་ཆེན་པོའི་སྒོ་ནས་རྗེས་བཟུང་སྟེ།

KA DRIN CHEN PO GO NEY JEY ZUNG TE
Holding us in your great loving kindness

།སྐུ་གསུང་ཐུགས་ཀྱི་དངོས་གྲུབ་བསྩལ་དུ་གསོལ།

KU SUNG THUG KYI NGO DRUB TSAL TU SOL
Grant us perfection through your body, speech, and mind.



THE KAGYU LINEAGE

Lineage Supplication

།རྡོ་རྗེ་འཆང་ཆེན་ཏཻ་ལོ་ནཱ་རོ་དང་།

DORJE CHANG CHEN TE LO NA RO DANG

Great Vajradhara, Tilo, Naro

།མར་པ་མི་ལ་ཆོས་རྗེ་སྒམ་པོ་པ།

MARPA MILA CHO JE GAM PO PA

Marpa , Mila, the Lord of the Dharma, Gampopa

།དུས་གསུམ་ཤེས་བྱ་ཀུན་མཁྱེན་ཀརྨ་པ།

DU SUM SHE JA KUN KYEN KARMAPA

The knower of the three times, the omniscient Karmapa,

།ཆེ་བཞི་ཆུང་བརྒྱད་བརྒྱུད་པ་འཛིན་རྣམས་དང་།

CHE ZHI CHUNG GYE GYUD PA ZHIN NAM DANG

The lineage holders of the four great and eight lesser schools

།འབྲི་སྟག་ཚལ་གསུམ་དཔལ་ལྡན་འབྲུག་པ་སོགས།

DRI TAK TSAL SUM PAL DEN DRUG PA SOG

Dri, Tak, Tsal, these three, Sri Drugpa and so on

།ཟབ་ལམ་ཕྱག་རྒྱ་ཆེ་ལ་མངའ་བརྙེས་པའི།

ZAP LAM CHAK GYA CHE LA NGA NYE PE

And those who completely achieved the profound path of the Mahamudra,

།མཉམ་མེད་འགྲོ་མགོན་དྭགས་པོ་བཀའ་བརྒྱུད་ལ།

NYAM MEY DRO GON DAK PO KA GYUD LA

To the incomparable protectors of all beings of the Dagpo Kagyu,

།གསོལ་བ་འདེབས་སོ་བཀའ་བརྒྱུད་བླ་མ་རྣམས།

SOL WA DEP SO KAGYU LAMA NAM

I supplicate you, the Kagyu gurus,

།བརྒྱུད་པ་འཛིན་ནོ་རྣམས་ཐར་བྱིན་གྱིས་རློབས།

GYUD PA ZIN NO NAMTHAR GIN GYI LOB
I follow your tradition and example, please grant us your blessings

།ཞེན་ལོག་སྒོམ་གྱི་རྐང་པར་གསུངས་པ་བཞིན།

ZHEN LOG GOM GYI KANG PAR SUNG PA ZHIN
Renunciation is the foot of meditation as is said,

།ཟས་ནོར་ཀུན་ལ་ཆགས་ཞེན་མེད་པ་དང་།

ZE NOR KUN LA CHAG ZHEN MEY PA DANG
Not being possessed by food and wealth.

།ཚེ་འདིར་གདོས་ཐག་ཆོད་པའི་སྒོམ་ཆེན་ལ།

TSE DIR DO THAG CHO PE GOM CHEN LA
To the meditator who cuts off the ties to such a life,

།སྙེད་བཀུར་ཞེན་པ་མེད་པར་བྱིན་གྱིས་རློབས།

NYE KUR ZHEN PA ME; PAR GIN GYI LOB
Grant your blessings so that they cease to be attached to honour and ownership.

།མོས་གུས་སྒོམ་གྱི་མགོ་བོར་གསུངས་པ་བཞིན།

MOO GU GOM GYI GHO WOR SUNG PA ZHIN
Devotion is the head of meditation, as is said

།མན་ངག་གཏེར་སྒོ་འབྱེད་པའི་བླ་མ་ལ།

MEN NGAK TER GO JI PEI LAMA LA
It is the Guru who opens the gates to the mine of the profound oral teachings.

།རྒྱུན་དུ་གསོལ་བ་འདེབས་པའི་སྒོམ་ཆེན་ལ།

GYUN DU SOL WA DEB PEI GOM CHEN LA
To the meditator who always supplicates to the Guru

།བཅོས་མིན་མོས་གུས་སྐྱེ་བར་བྱིན་གྱིས་རློབས།

CHO MIN MU GU KYE WAR GIN GYI LOB
grant your blessing, So that true devotion is born then.

།ཡེངས་མེད་སྒོམ་གྱི་དངོས་གཞིར་གསུངས་པ་བཞིན།

YENG MEY GOM GYI NGO ZHIR SUNG PA ZHIN
Awareness is the body of meditation, as is said

།གང་ཤར་རྟོགས་པའི་ངོ་བོ་སོ་མ་དེ།

GANG SHAR TOK PI NGO WO SO MA DE
Whatever thought arises, its nature is nowness.

།མ་བཅོས་དེ་ཀར་འཇོག་པའི་སྒོམ་ཆེན་ལ།

MA CHO DE KAR JOK PE GOM CHEN LA
To the meditator who rests there without effort,

།བསྒོམ་བྱ་བློ་དང་བྲལ་བར་བྱིན་གྱིས་རློབས།

GOM JA LO DANG DREL WAR GIN GYI LOB
grant your blessings, so that the subject of meditation is free from conceptions.

།རྣམ་རྟོག་ངོ་བོ་ཆོས་སྐུར་གསུངས་པ་བཞིན།

NAM TOK NGO WO CHO KUR SUNG PA ZHIN
The nature of thoughts is the Dharmakaya, as is said,

།ཅི་ཡང་མ་ཡིན་ཅིར་ཡང་འཆར་བ་ལ།

CHI YANG MA YIN CHIR YANG CHAR WA LA
Nothing whatever but everything arises from it

མ་འགགས་རོལ་པར་འཆར་བའི་སྒོམ་ཆེན་ལ།

MA GAK ROL PAR CHAR WAI GOM CHEN LA
To the meditator who sees the unobstructed play of the mind

འཁོར་འདས་དབྱེར་མེད་རྟོགས་པར་བྱིན་གྱིས་རློབས།

KOR DEY YER MEY TOK PAR GIN GYI LOB
grant your blessing: so the identity of Samsara and Nirvana is realised.

ཞེས་པའང་བན་སྒར་འཇམ་དཔལ་བཟང་པོས་མཛད་པའོ།

This supplication was composed by Bengar Jampal Zangpo.

Prayer to the Lineage of Chö

by Ranjung Dorje, Karmapa III

ཕ་བརྒྱུད་ཐབས་ཀྱི་བརྒྱུད་པ་གསོལ་བ་འདེབས།

PA GYÜ TAB KYI GYÜ PA LA SOL WA DEB

I pray to the Father Lineage of skillful means;

།མ་བརྒྱུད་ཤེས་རབ་ཀྱི་བརྒྱུད་པ་ལ་གསོལ་བ་འདེབས།

MA GYÜ SHEH RAB KYI GYÜ PA LA SOL WA DEB

I pray to the Mother Lineage of wisdom;

།སྐལ་ལྡན་ཉམས་ཀྱི་བརྒྱུད་པ་ལ༔

KEL DEN NYAM KYI GYÜ PA LA SOL WA DEB

I pray to the fortunate lineage of meditative realization;

གྲུབ་ཐོབ་གཅོད་ཀྱི་བརྒྱུད་པ་ལ་གསོལ༔

DRUB THOB CHÖ KYI GYÜ PA LA SOL WA DEB

I pray to the lineage of mahasiddis of chö;

སྟོབས་ལྡན་ཆོས་སྐྱོང་གི་བརྒྱུད་པ་ལ༔

THOB DEN CHÖ KYONG GI GYÜ PA LA SOL WA DEB

I pray to the lineage of powerful dharma protectors;

འཁྲུལ་སྣང་འཇིག་རྟེན་གྱི་བྱ་བ་ལ།

TRÜL NANG JIG TEN GYI JA WA LA

Confused appearances and worldly activity,

།ཞེན་པ་ལོག་པར་བྱིན་གྱིས་རློབས།

SHEN PA LOG PAR JIN JI LOB

Bless me that I abandon attachment to them.

།འབྱུང་བཞིས་བསྡུས་པའི་སྒྱུ་ལུས་ལ༔

JUNG SHI DÜ PAI GYÜ LÜ LA

Towards this illusory body, gathered up from the four elements,

༄གཅེས་འཛིན་བྲལ་བར་བྱིན་གྱིས་རློབས།

CHE DZIN TRAL WAR JIN JI LOB

Bless me that I am freed from attachment and clinging.

།འགལ་རྐྱེན་ནད་གདོན་བར་ཆད་ལ།

GEL KYEN NEH DÖN BAR CHE LA

Negative conditions, sickness, demons and obstacles,

།རོ་སྙོམས་ནུས་པརཿ

RO NYOM NÜ PAR JIN GI LOG

Grant your blessings that I am able to experience them as of one taste.

སྣང་སྲིད་སེམས་ཀྱི་ཆོ་འཕྲུལ་ལ།

NANG SI SEM KYI CHO TRÜL LA

Phenomenal existence, manifesting like a magical illusion,

།རང་ངོ་ཤེས་པརཿ

RANG NGO SHAY PAR JIN JI LOB

Grant your blessing that I understand it as my own face [reflection].

རང་རིག་སྐུ་གསུམ་ལྷུན་གྲུབ་ལ།

RANG RIG KU SUM LHUN DRUB LA

May I know my own awareness as the spontaneously arising three Buddha bodies.

།རང་དབང་ཐོབ་པར་བྱིན་གྱིས་རློབས།

RANG WANG THOB PAR JIN JI LOB

Grant your blessings that I obtain self-mastery.

།ཕྱིར་བདག་དང་འགྲོ་དྲུག་སེམས་ཅན་རྣམས།

CHIR DAG DANG DRO DRUK SEM CHEN NAM

In order to do so, may I and the six classes of sentient beings,

།རྒྱུ་གཉིས་འཛིན་དྲི་མ་ཀུན་སྤངས་ནས།

GYU NYI DZIN DRI MA KUN PANG NEH

Abandon all stains of fixation on dualistic thinking

།བླ་མེད་བྱང་ཆུབ་ཐོབ་པར་ཤོག །ཕཊ༔ཕཊ༔ཕཊ༔ ཞེས་པའང་རང་བྱུང་རྡོ་རྗེས་སོ།

LA MAY CHANG CHUB THOB PAR SHOG. PAY. PAY. PAY

May we attain insurpassable enlightenment. Phat. Phat. Phat.

གཅིག

༄༅། །རྒྱུན་ཁྱེར་གྱི་ལུས་སྦྱིན་བསྡུས་པ་བཞུགས་སོ། །

CONCISE PRACTICE OF FREELY OFFERING THE BODY

༄༅། །རྒྱུན་ཁྱེར་སོགས་ལ་ལུས་མཆོད་སྦྱིན་བསྡུས་པ་བྱེད་པར་སྒོམ་ན།

If you wish to meditate daily on the concise practice of freely offering your body, then

དགྲ། གནོད་པར་བྱེད་པའི་བགེགས། བར་དུ་གཅོད་པའི་

DRA NÖ PAR JE PAY GEK BAR DU CHÖ PAY

spirits who harm, [demons who create] disruptive conditions, the mara of the Lord of

ཅན་ཕ་མས་ཐོག་དྲངས་ནམ་མཁའ་དང་མཉམ་པའི་སེམས་ཅན་ཐམས་ཅད་བླ་ན་

CHEN PHA MAY THOK DRANG NAM KHA DANG NYAM PAY SEM CHEN

space with my kind parents in their lead—that they may attain the level of the unsurpass-



སྐྱབས་ཡུལ་གསལ་བཏབ་ནས། བདག་ཅག་རྣམས་ལ་སྡང་བར་བྱེད་པའི་

DAK CHAK NAM LA DANG WAR JE PAY

bring to mind clearly the objects of refuge. Enemies hostile to us, obstructing

རྐྱེན། འཆི་བདག་གི་བདུད། གནས་གདོན་ལུས་གདོན་དྲིན་

KYEN CHI DAK GI DÜ NAY DÖN LÜ DÖN DRIN

Death, local demons, and demons of the body—for all living beings equal to the reach of

མེད་པ་ཡུམ་ཆེན་མོའི་གོ་འཕང་ཐོབ་པར་བྱ།

THAM CHE LA NA ME PA YUM CHEN MOY GO PHANG THOB PAR JA

able Great Mother,

༄༅། །དེའི་ཆེད་དུ་དམ་པ་བདུད་ཀྱི་གཅོད་ཡུལ་ཟབ་མོ་ཉམས་སུ་བླང་བར་བྱའོ། ཕཊ༔ རང་ཉིད་སྐད་ཅིག་གིས་ཡུམ་ཆེན་མོ་གསེར་གྱི་མདོག་ཅན་རྒྱན་ཆ་ལུགས་ཡོངས་སུ་

DE'YI CHE DU DAM PA DŪ KYI CHÖ YÜL ZAB MO NYAM SU LANG WAR JA'O PHET RANG NYI KE CHIK GI YUM CHEN MO SER GYI DOK CHEN GYEN CHA LUK YONG SU

I will practice genuine and profound Chö, cutting through [ego using] demonic objects. Phet In an instant, I am the golden Great Mother complete in her adornments and attire.

རྫོགས་པ། ཕྱག་བཞི་དང་པོ་རྡོ་རྗེ་གླེགས་བམ། འོག་མ་གཉིས་ཀྱི་མཉམ་གཞག་གི་ཕྱག་རྒྱ་མཛད་པར་གྱུར། ཀང་དུང་གི་ཁ་ལག་མཐིལ་དུ་ལན་གསུམ་བརྡབ་ཅིང་། འབྱུང་པོ

DZOK PA CHAK ZHI DANG PO DOR JE LEK BAM OG MA NYI KYI NYAM ZHAK GI CHAK GYA DZE PAR GYUR JUNG PO

Of her four hands, the first two hold a vajra and text; the lower two are held in the mudra of meditation. *Hit the palm of your hand three times with the mouth of the kangling:*

ཕྲན་བུ་ཉམ་ཆུང་བ་རྣམས་མ་སྐྲག་ཅིག །མ་སྔངས་ཤིག །ཤིན་ཏུ་མ་སྔངས་ཤིག །དེ་ནས་ཀང་དུང་ལན་གསུམ་འབུད་པའི་དང་པོ། ཡུམ་ཆེན་མོའི་སྐྱེ་མེད་ཆོས་སྐུའི་རང་སྒྲས་ཁམས་

TREN BU NYAM CHUNG WA NAM MA DRAK CHIK MA NGANG SHIK SHIN TU MA NGANG SHIK

Feeble, slight spirits, do not be afraid. Do not be anxious. Do not be the least bit anxious. *Then blow the kangling three times: first, think that the natural sound of the unborn dharmakaya, the Great*

གསུམ་དུ་གྲོས་པར་བསམ་ལ། ཀྱཻ་ཡ་གི་སྲིད་རྩེ་ནས་མནར་མེད་ཡན་ཆད་ཀྱི་སེམས་ཅན་ཐམས་ཅད་ཉོན་ཅིག །ཐམས་ཅད་ཀྱིས་དུང་དེར་ཉན་པར་བསམ་ལ་གཅིག་འབུད། ཐམས་ཅད་འདིར་

KYE YA GE SI TSHE NAY NAR ME YEN CHE KYI SEM CHEN THAM CHE NYÖN CHIK THAM CHE DIR

Mother, is heard throughout the three realms. Kye! All you living beings from the pinnacle of existence to the pit of hell, listen! *Thinking that they all listen attentively, blow once.* All beings gather here!

འདུས་ཤིག །ཐམས་ཅད་ཁྱབས་སེ་འདུས་པར་བསམ་ལ་གཅིག་འབུད། ཐམས་ཅད་མྱུར་དུ་འདུས་ཤིག །མྱུར་དུ་དཔུང་དེར་འདུས་པར་བསམ་ལ་གཅིག་འབུད། སྐྱབས་འགྲོ་སེམས་བསྐྱེད་ནི།

DÜ SHIK THAM CHE NYUR DU DŪ SHIK

Thinking that they all crowd around, blow once. All beings gather swiftly! *Thinking that they quickly cluster together, blow once.* *Refuge and Bodhicitta:*

བདག་ཅག་རྣམས་ལ་སྡང་བར་བྱེད་པའི་དགྲ། གནོད་པར་བྱེད་པའི་བགེགས། བར་དུ་གཅོད་པའི་རྐྱེན། འཆི་བདག་གི་བདུད། གནས་གདོན་ལུས་གདོན་དྲིན་ཅན་ཕ་

DAK CHAG NAM LA DANG WAR JE PAY DRA NÖ PAR JE PAY GEK BAR DU CHÖ PAY KYEN CHI DAK GI DŪ NAY DÖN LÜ DÖN DRIN CHEN PHA

Enemies hostile to us, obstructing spirits who harm, [demons who create] disruptive conditions, the mara of the Lord of Death, local demons, demons of the body—for all living beings equal to the reach of space

༄༅། །མས་ཐོག་དྲངས་ནམ་མཁའ་དང་མཉམ་པའི་སེམས་ཅན་ཐམས་ཅད་བླ་མ་ལ་སྐྱབས་སུ་མཆིའོ། །སངས་རྒྱས་ལ་སྐྱབས་སུ་མཆིའོ། །ཆོས་ལ་སྐྱབས་སུ་མཆིའོ། །

MA THOK DRANG NAM KHA DANG NYAM PAY SEM CHEN THAM CHE LA MA LA KYAB SU CHI'O SANG GYE LA KYAB SU CHI'O CHÖ LA KYAB SU CHI'O

with my kind parents in their lead, we take refuge in the Lama; we take refuge in the Buddha; we take refuge in the Dharma;

དགེ་འདུན་ལ་སྐྱབས་སུ་མཆིའོ། །བཀའ་སྒྲུབ་ཐོབ་གཅོད་ཡུལ་བརྒྱུད་པའི་དཔལ་ལྡན་བླ་མ་དམ་པ་རྣམས་ལ་སྐྱབས་སུ་མཆིའོ། །མ་གནས་གསུམ་གྱི་མཁའ་འགྲོ་རྣམས་ལ་སྐྱབས་སུ་མཆིའོ། །

GEN DÜN LA KYAB SU CHI'O KA DRUB THOB CHÖ YÜL GYÜ PAY PEL DEN LA MA DAM PA NAM LA KYAB SU CHI'O MA NAY SUM GYI KHAN DRO NAM LA KYAB SU CHI'O

we take refuge in the Sangha. [3x] We take refuge in the genuine and glorious lamas of the Chö lineage, siddhas holding the transmission. We take refuge in the mother dakinis of the three places.

ཕྱོགས་བཅུ་ན་བཞུགས་པའི་སངས་རྒྱས་དང་བྱང་ཆུབ་སེམས་དཔའ་རྣམས་ལ་སྐྱབས་སུ་མཆིའོ། །རིགས་ལྔའི་བདེ་བར་གཤེགས་པ་རྣམས་ལ་སྐྱབས་སུ་མཆིའོ། །རིགས་གསུམ་གྱི་

CHOK CHU NA ZHUK PAY SANG GYE DANG JANG CHUB SEM PA NAM LA KYAB SU CHI'O RIK NGAY DE WAR SHEK PA NAM LA KYAB SU CHI'O RIK SUM GYI

We take refuge in the buddhas and bodhisattvas abiding in the ten directions. We take refuge in the sugatas of the five families. We take refuge in the

མགོན་པོ་རྣམས་ལ་སྐྱབས་སུ་མཆིའོ། །བླ་མ་རྡོ་རྗེ་མཁའ་འགྲོ་འཁོར་དང་བཅས་པ་རྣམས་ལ་སྐྱབས་སུ་མཆིའོ། །བཀའ་བརྒྱུད་པའི་བླ་མ་མཁའ་འགྲོ་འཁོར་དང་བཅས་པ་རྣམས་ལ་

GÖN PO NAM LA KYAB SU CHI'O LA MA DOR JE KHAN DRO KHOR DANG CHE PA NAM LA KYAB SU CHI'O KA GYÜ PAY LA MA KHAN DRO KHOR DANG CHEY PA NAM LA

protectors of the three families. [3x] We take refuge in the lamas with their retinue of vajra dakinis. We take refuge in the Kagyü lamas with their retinue of dakinis.

སྐྱབས་སུ་མཆིའོ། །དྲིན་ཅན་རྩ་བའི་བླ་མ་མཁའ་འགྲོ་འཁོར་དང་བཅས་པ་རྣམས་ལ་སྐྱབས་སུ་མཆིའོ། །རང་སེམས་སྟོང་པ་སྐྱེ་བ་མེད་པ་ཆོས་ཀྱི་སྐུ་ལ་སྐྱབས་སུ་མཆིའོ། །

KYAB SU CHI'O DRIN CHEN TSA WAY LA MA KHAN DRO KHOR DANG CHAY PA NAM LA KYAB SU CHI'O RANG SEM TONG PA KYE WA ME PA CHÖ KYI KU LA KYAB SU CHI'O

We take refuge in the kind root lamas with their retinue of dakinis. [3x] We take refuge in our own mind, empty and unborn, the dharmakaya. [3x]

བསྐྱབ་ཏུ་གསོལ། སྐྱབས་འོག་དམ་པ་ན་ཆུད་པར་མཛོད་དུ་གསོལ། བདག་གཞན་སེམས་ཅན་ཐམས་ཅད་སངས་རྒྱས་ལ་བརྟེན་ནོ། །ཆོས་ལ་བརྟེན་ནོ། །དགེ་འདུན་ལ་

KYAB TU SÖL KYAB OK DAM PA NA CHÜ PAR DZE DU SÖL DAK ZHEN SEM CHEN THAM CHE SANG GYE LA TEN NO CHÖ LA TEN NO GEN DÜN LA

We supplicate you for refuge. We supplicate you to place us under your genuine protection. I and all living beings rely on the Buddha; we rely on the Dharma; we rely on the

༄༅། །བརྟེན་ནོ། །སེམས་ཅན་རྣམས་ཀྱི་ལུས་དགེ་བར་གྱུར་ཅིག །ངག་དགེ་བར་གྱུར་ཅིག །ཡིད་དགེ་བར་གྱུར་ཅིག །ནད་རིགས་བཞི་བརྒྱ་རྩ་བཞི་བྱང་བར་

TEN NO SEM CHEN NAM KYI LÜ GE WAR GYUR CHIK NGAK GE WAR GYUR CHIK YI GE WAR GYUR CHIK NE RIG ZHI GYA TSA ZHI JANG WAR

sangha. May the bodies of all living beings become virtuous. May their speech become virtuous. May their minds become virtuous. May the four hundred and four types of illness

གྱུར་ཅིག །གློ་བུར་དགུ་བཅུ་གོ་གཅིག་ལས་ཐར་བར་གྱུར་ཅིག །ཡེ་འགྲོགས་སུམ་བརྒྱ་དྲུག་ཅུས་མི་ཚུགས་པར་གྱུར་ཅིག །བགེགས་རིགས་སྟོང་ཕྲག་བརྒྱད་ཅུ་རང་སར་ཞི་བར་

GYUR CHIK LO BUR GU CHU GO CHIK LAY THAR WAR GYUR CHIK YE DROK SUM GYA DRUK CHÜ MI TSHUK PAR GYUR CHIK GEK RIK TONG TRAK GYE CHU RANG SAR ZHI WAR

be eradicated. May we avoid the ninety-one kinds of accidents. May we not be harmed by the three hundred and sixty who have accompanied us from the beginning. May the eighty thousand kinds of negative spirits

གྱུར་ཅིག །རང་སར་དག་པར་གྱུར་ཅིག །རང་སར་སྟོང་པར་གྱུར་ཅིག །དཀོན་མཆོག་གསུམ་ལ་ཕྱག་འཚལ་ལོ། །དཀོན་མཆོག་གསུམ་ལ་སྐྱབས་སུ་མཆི། །

GYUR CHIK RANG SAR DAK PAR GYUR CHIK RANG SAR TONG PAR GYUR CHIK KÖN CHOK SUM LA CHAG TSHAL LO KÖN CHOK SUM LA KYAB SU CHI

be spontaneously pacified. May they be spontaneously purified. May they be spontanesouly empty. I prostrate to the Three Jewels. I take refuge in the Three Jewels.

དཀོན་མཆོག་གསུམ་ལ་མཆོད་པ་འབུལ། །སྡིག་པ་མི་དགེ་སོ་སོར་བཤགས། །འགྲོ་བའི་དགེ་ལ་རྗེས་ཡི་རང་། །སངས་རྒྱས་བྱང་ཆུབ་ཡིད་ཀྱིས་གཟུང་། །སངས་རྒྱས་

KÖN CHOK SUM LA CHÖ PA BŪL DIK PA MI GE SO SOR SHAG DRO WAY GE LA JE YI RANG SANG GYE JANG CHUB YI KYI ZUNG SANG GYE

I offer to the Three Jewels. I fully acknowledge each negative and unvirtuous action. I rejoice in the virtuous actions of living beings. I hold in mind the awakening of the Buddha. Until full awakening, I

ཆོས་དང་ཚོགས་མཆོག་ལ། །བྱང་ཆུབ་བར་དུ་སྐྱབས་སུ་མཆི། །རང་གཞན་དོན་ནི་རབ་བསྒྲུབ་ཕྱིར། །བྱང་ཆུབ་སེམས་ནི་བསྐྱེད་པར་བགྱི། །བྱང་ཆུབ་མཆོག་གི་

CHÖ DANG TSHOK CHOK LA JANG CHUB BAR DU KYAB SU CHI RANG ZHEN DÖN NI RAB DRUB CHIR JANG CHUB SEM NI KYE PAR GYI JANG CHUB CHOK GI

take refuge in the Buddha, the Dharma, and the supreme assembly. To accomplish completely the benefit for myself and others, I give rise to the mind of awakening. Once this supreme bodhicitta has

སེམས་ནི་བསྐྱེད་བགྱིས་ནས། །སེམས་ཅན་ཐམས་ཅད་བདག་གིས་མགྲོན་དུ་གཉེར། །བྱང་ཆུབ་སྤྱོད་མཆོག་ཡིད་འོང་སྤྱད་པར་བགྱི། །འགྲོ་ལ་ཕན་ཕྱིར་སངས་རྒྱས་འགྲུབ་པར་

SEM NI KYE GYI NAY SEM CHEN THAM CHE DAK GI DRÖN DU NYER JANG CHUB CHÖ CHOK YI ONG CHE PAR GYI DRO LA PHEN CHIR SANG GYE DRUB PAR

arisen, I invite all living beings to be my guests. I will engage in the pleasing and supreme conduct of a bodhisattva. To benefit all living beings, may I attain

༄༅། །ཤོག །ཇི་ལྟར་དུས་གསུམ་མགོན་པོ་རྣམས། །ཡང་དག་བྱང་ཆུབ་ངེས་མཛད་པའི། །བྱང་ཆུབ་སེམས་ནི་བླ་ན་མེད། །དམ་པ་བདག་གིས་བསྐྱེད་པར་

SHOK JI TAR DÜ SUM GÖN PO NAM YANG DAK JANG CHUB NGE DZE PAY JANG CHUB SEM NI LA NA ME DAM PA DAK GI KYE PAR

awakening. Just as the protectors of the three times gave rise to unsurpassable bodhicitta, which surely brings about perfect awakening, I will generate genuine [bodhicitta].

བགྱི། །བསྐྱེད་པ་རྣམས་ནི་དྲན་པར་བགྱི། །དྲན་པར་རྣམས་ནི་རྒྱ་ཆེར་གཟུང་། །མདུན་གྱི་ནམ་མཁའི་གནས་སུ་དྲིན་ཅན་རྩ་བའི་བླ་མ་དང་མ་ཅིག་ལབ་ཀྱི་སྒྲོན་མ་ཐ

GYI KYE PA NAM NI DREN PAR GYI DREN PA NAM NI GYA CHER ZUNG DÜN GYI NAM KHAY NAY SU DRIN CHEN TSA WAY LA MA DANG MA CHIK LAB KYI DRÖN MA THA

All that is generated I will remember. All that is remembered, I will make vast. *Visualization* In the sky in front is Machik Lobrön, who is no different from my kind root lama.

དད་མེད་པ། །སྐུ་མདོག་དཀར་མོ་དུང་ཕྱིས་པའི་མདོག་ཅན། །ཞལ་གཅིག་ཕྱག་གཉིས། །གཡས་པས་གསེར་གྱི་ཌཱ་མ་རུ་ནམ་མཁར་ལ་དཀྲོལ་བ། །གཡོན་པས་

DE ME PA KU DOK KAR MO DUNG CHI PAY DOK CHEN ZHEL CHIK CHAK NYI YE PAY SER GYI DA MA RU NAM KHA LA TRÖL WA YÖN PAY

Her body is white, the color of a polished conch. She has one face and two hands: her right plays a golden damaru lifted up toward the sky and her left

དངུལ་དཀར་གྱི་དྲིལ་བུ་དཀུར་བརྟེན་པ། །སྤྱན་གསུམ་བར་སྣང་ལ་གཟིགས་པ། །དབུ་སྐྲ་རལ་པའི་ཐོར་ཅོག་གྱེན་དུ་བཅིངས་ཤིང་ལྷག་མ་སྐུ་རྒྱབ་ཏུ་གྲོལ་བ། །སྐུ

NGÜL KAR GYI DRIL BU KUR TEN PA CHEN SUM BAR NANG LA ZIK PA U TRA REL PAY THOR CHOK GYEN DU CHING SHING LHAK MA KU GYAB TU DRÖL WA KU

holds a silver bell at her hip. Her three eyes gaze into space. locks of her hair are bound in a topknot and the rest flows freely down her back.

གཅེར་བུ་ལ་རུས་པ་དང་རིན་པོ་ཆེའི་རྒྱན་གྱིས་བརྒྱན་པ། །ཞབས་གཡས་བསྐུམ་གཡོན་བརྐྱང་གི་གར་སྟབས་ཀྱིས་བཞུགས་པ་ལ་བཀའ་བརྒྱུད་ཉམས་ཀྱི་བརྒྱུད་པའི་བླ་མ་རྣམས་ཀྱིས་བསྐོར་བ།

CHER BU LA RÜ PA DANG RIN PO CHEY GYEN GYI GYEN PA ZHAB YEY KUM YÖN KYANG GI GAR TAB KYI ZHUK PA LA KA GYÜ NYAM GYI GYÜ PAY LA MA NAM GYI KOR WA

Her naked body is adorned with bone and jewel ornaments. She stands in a dancing posture with her right leg curved and left extended; she is surrounded by lamas of the Kagyü lineage of experience.

གཡས་སུ་དམ་པ་སངས་རྒྱས་ལ་ཕ་རྒྱུད་ཐབས་ཀྱི་བརྒྱུད་པས་བསྐོར་བ། །གཡོན་དུ་རྗེ་བཙུན་མ་ལྷ་ལྔ་ལ་མ་རྒྱུད་ཤེས་རབ་ཀྱི་བརྒྱུད་པས་བསྐོར་བ། །སྟེང་དུ་བསྟན་པའི་གཙོ་བོ་ལ་གཉིས

YE SU DAM PA SANG GYE LA PHA GYÜ THAB KYI GYÜ PAY KOR WA YÖN DU JE TSÜN MA LHA NGA LA MA GYÜ SHE RAB KYI GYÜ PAY KOR WA TENG DU TEN PAY TSO WO LA NYI

On her right is Padampa Sangye, surrounded by [lamas of] the father tantra, the lineage of method. On her left are the five manifestations of Vajrayogini, surrounded by the [lamas of] the mother tantra, the lineage of wisdom.

༄༅། །མེད་དོན་གྱི་བརྒྱུད་པས་བསྐོར་བ། །དེའི་དབུ་ཐོག་ཏུ་ཆོས་སྐུ་ཡུམ་ཆེན་མོ་ལ་གྲུབ་ཐོབ་གཅོད་ཀྱི་བརྒྱུད་པའི་བླ་མ་རྣམས་ཀྱིས་བསྐོར་ནས་བཞུགས་པ། །མ་ཅིག་གི་གདན

ME DÖN GYI GYÜ PAY KOR WA DE'I U THOK TU CHÖ KU YUM CHEN MO LA DRUB THOB CHÖ KYI GYÜ PAY LA MA NAM KYI KOR NAY ZHUK PA MA CHIK GI DEN

Above her, the central figure of the teachings is surrounded by the ultimate, non-dual lineage. Above his head is the dharmakaya Great Mother, surrounded by lamas, the siddhas of the Chö lineage. Below Machik's seat

འོག་ཏུ་སྣང་ཞིང་སྲིད་པའི་ལྷ་འདྲེ་བཀའ་ལྷ་མ་སྲིན་སྡེ་བརྒྱད་ནད་འདྲེ་ལན་ཆགས་ཀྱི་ཚོགས་དང་བཅས་པ་ཐམས་ཅད་བཀའ་ཉན་དང་གསུང་སྒྲོད་ཀྱི་ཚུལ་དུ་གནས་པ། །ལྷ་ཚོགས

OK TU NANG ZHING SI PAY LHA DRE KA LHA MA SIN DE GYE NE DRE LEN CHAG KYI TSHOK DANG CHEY PA THAM CHE KA NYEN DANG SUNG DÖ KYI TSHÜL DU NAY PA LHA TSHOK

are the god-demons of apparent existence, the eight classes of gods under oath, mamos, and rakshas, along with hosts of demons of illness and karmic creditors. They are waiting to hear and follow commands. At the forehead

དེ་དག་གི་སྤྱི་བོར་ཨོཾ། མགྲིན་པར་ཨཱཿ ཐུགས་ཀར་ཧཱུྃ། ཐུགས་ཀའི་ཧཱུྃ་ལས་འོད་ཟེར་འཕྲོས་པས་འོག་མིན་ཆོས་ཀྱི་དབྱིངས་ཀྱི་ཕོ་བྲང་ནས་གཅོད་ཡུལ་བརྒྱུད་པའི་སྐྱབས

DE DAK GI CHI WOR OM DRIN PAR AH THUK KAR HUNG THUK KAY HUNG LAY Ö ZER TRÖ PAY OK MIN CHÖ KYI YING KYI PHO DRANG NAY CHÖ YUL GYÜ PAY KYAB

of each assembled deity is an OM, at the throat, an AH, and at the heart, a HUNG. Rays of light radiate from the HUNG in their hearts [inviting] all the sources of refuge from Akanishtha, the dharmadhatu palace

གནས་ཐམས་ཅད་བཛྲ་སམཱ་ཛཿ ཛཿཧཱུྃ་བཾ་ཧོཿ གཉིས་སུ་མེད་པར་གྱུར། །ཅེས་དང་། ཚོགས་བསགས་ཡན་ལག་བརྒྱད་པ་བྱ་སྟེ། སྨྲ་བསམ་བརྗོད་པའི

NAY THAM CHE BENDZDA SAMADZA DZA HUNG BAM HO NYI SU ME PAR GYUR MA SAM JÖ PAY

BENDZDA SAMADZA DZA HUNG BAM HO They become nondual. *To gather the accumulations, recite the eight branches:* Not an object of

ཡུལ་ལས་འདས། །རྒྱལ་བའི་ཡུམ་ལ་ཕྱག་འཚལ་ལོ། །ཤཱཀྱའི་སྐྱེས་མཆོག་ཐམས་ཅད་མཁྱེན། །ཐུབ་པ་དེ་ལ་ཕྱག་འཚལ་ལོ། །སྐྱེ་བ་བདུན་དུ་འགྲོ་དོན་མཛད།

YÜL LAY DAY GYAL WAY YUM LA CHAK TSHAL LO SHAKYA KYE CHOK THAM CHE KHYEN THUB PA DE LA CHAK TSHAL LO KYE WA DÜN DU DRO DÖN DZE

speech, thought, or expression, to the Mother of the Victorious Ones, I bow. Supreme and omniscient, Great One of the Shakyas, to the Sage I bow. Benefiting beings during seven life-

དམ་པ་དེ་ལ་ཕྱག་འཚལ་ལོ། །མི་མིན་ཡེ་ཤེས་མཁའ་འགྲོ་མ། །ལབ་སྒྲོན་སྐུ་ལ་ཕྱག་འཚལ་ལོ། །རང་རིག་ཡེ་ཤེས་སྟོན་མཛད་པའི། །ཕ་བླ་མ་རྣམས་ལ་ཕྱག་འཚལ

DAM PA DE LA CHAK TSHAL LO MI MIN YE SHE KHAN DRO MA LAB DRÖN KU LA CHAK TSHAL LO RANG RIK YE SHE TÖN DZE PAY PHA LA MA NAM LA CHAK TSHAL

times, to Padampa I bow. Immortal wisdom dakini, to Labdrön I bow. Revealing self-aware, primordial wisdom, to the father lamas I bow.

༄༅། ། ལོ། །དངོས་གྲུབ་ངེས་པར་སྟེར་མཛད་པའི། ཡི་དམ་ལྷ་ལ་ཕྱག་འཚལ་ལོ། །སྤངས་རྟོགས་ཕུན་སུམ་ཚོགས་པ་ཡི། །སངས་རྒྱས་རྣམས་ལ་ཕྱག་འཚལ་

LO NGÖ DRUB NGE PAR TER DZE PAY YI DAM LHA LA CHAK TSHAL LO PANG TOK PHÜN SUM TSHOK PA YI SANG GYE NAM LA CHAK TSHAL

Certain to grant siddhis, to the yidam deities I bow. Perfection of relinquishment and realization, to the buddhas I bow.

ལོ། །ཞི་གྱུར་འདོད་ཆགས་བྲལ་བ་ཡི། །དམ་ཆོས་རྣམས་ལ་ཕྱག་འཚལ་ལོ། །གང་ལ་ཕུལ་བ་དོན་ཡོད་པའི། །དགེ་འདུན་རྣམས་ལ་ཕྱག་འཚལ་ལོ། །གཞོན་

LO ZHI GYUR DŌ CHAK DREL WA YI DAM CHÖ NAM LA CHAK TSHAL LO GANG LA PHÜL WA DÖN YÖ PAY GEN DÜN NAM LA CHAK TSHAL LO ZHÖN

Pacifying and freeing from attachment, to the genuine Dharma I bow. Obejct of offerings that are meaningful, to the Sangha I bow. Endowed with youthful beauty

ནུའི་མཛེས་ཚུལ་ཡོན་ཏན་ལྡན། །འཇམ་པའི་དབྱངས་ལ་ཕྱག་འཚལ་ལོ། །སྙིང་རྗེས་ངེས་པར་གང་བ་ཡི། །སྤྱན་རས་གཟིགས་ལ་ཕྱག་འཚལ་ལོ། །མཐུ་སྟོབས་ཆེན་

NU'I DZE TSHÜL YÖN TEN DEN JAM PAY YANG LA CHAK TSHAL LO NYING JE NGE PAR GANG WA YI CHEN RE ZIK LA CHAK TSHAL LO THU TOB CHEN

and good qualities, to Manjushri I bow. Truly filled with compassion, to Avalokiteshvara I bow. Taming malevolent beings with his

པོས་གདུག་པ་འདུལ། །རྡོ་རྗེ་འཛིན་ལ་ཕྱག་འཚལ་ལོ། །བགེགས་དང་ལོག་འདྲེན་འཇོམས་མཛད་པ། །ཆོས་སྐྱོང་རྣམས་ལ་ཕྱག་འཚལ་ལོ། །ཇི་སྲིད་བྱང་ཆུབ་སྙིང་

POY DUK PA DÜL DOR JE DZIN LA CHAK TSHAL LO GEK DANG LOK DREN JOM DZE PA CHÖ KYONG NAM LA CHAK TSHAL LO JI SI JANG CHUB NYING

great power, to Vajrapani I bow. Conquering negative spirits and false guides, to the Dharma protectors I bow. Until the heart of enlightenment,

པོར་བར། །ཁྱེད་རྣམས་ལ་ནི་སྐྱབས་སུ་མཆི། །ཁྱེད་རྣམས་ལ་ནི་གསོལ་བ་འདེབས། །འདོད་ཡོན་ལྔ་ཡི་མཆོད་པ་འབུལ། །སྡིག་པ་མི་དགེ་སོ་སོར་བཤགས། །

PO BAR KHYE NAM LA NI KYAB SU CHI KHYE NAM LA NI SÖL WA DEB DŌ YÖN NGA YI CHÖ PA BÜL DIK PA MI GE SO SOR SHAG

I take refuge in all of you. I supplicate all of you. I make offerings of the five sense pleasures. I fully acknowledge every negative and unvirtuous action.

བཀའ་ཆོས་ཀྱི་འཁོར་ལོ་བསྐོར་བར་བསྐུལ། །སྐུ་མྱ་ངན་མི་འདའ་བཞུགས་གསོལ་འདེབས། །དགེ་བ་སེམས་ཅན་གྱི་དོན་དུ་བསྔོ། །ཞེས་བརྗོད། དེ་ནས་སྡིག་སྦྱོང་ཡི་ཤེས་ཆུ

KA CHÖ KYI KHOR LO KOR WAR KÜL KU NYA NGEN MI DA ZHUK SÖL DEB GE WA SEM CHEN GYI DÖN DU NGO

I beseech you to turn the wheel of the Buddha's Dharma. I supplicate you to remain in physical form and not pass into nirvana. I dedicate this virtue for the benefit of living beings. *Then, purify negative actions*

༄༅། །རྒྱུན་གྱི་དམིགས་པ་བཅས། གཏེའི་སྔགས་བཟླ། ཏདྱ་ཐཱ། ཨོཾ་ག་ཏེ་ག་ཏེ་པཱ་ར་ག་ཏེ་པཱ་ར་སཾ་ག་ཏེ་བོ་དྷི་སྭཱ་ཧཱ། དེ་ནས་གཞུང་དོན་ལྟར་ན། ལུས་ཤེལ་གོང་ལྟར་

TADYATHA OM GATE GATE PARA GATE PARA SAMGATE BODHI SVAHA

by reciting the Gate mantra along with visualizing a flowing stream of wisdom: TADYATHA OM GATE GATE PARA GATE PARA SAMGATE BODHI SVAHA *Then, according to the main text, from the heart of your*

ཡོངས་སུ་དག་པའི་ཐུགས་ཀ་ནས་མཆོད་པའི་ལྷ་མོ་སྤྲོས་ལ། སྐུ་གསུང་ཐུགས་ཡོན་ཏན་གྱི་ཕྱག་རྒྱའི་མཆོད་པ་འབུལ་བ་ནི། སྟོང་གསུམ་རབ་འབྱམས་འཇིག་རྟེན་ཐམས་ཅད་དུ། །གཟུགས་སུ་སྣང་

TONG SUM RAB JAM JIK TEN THAM CHE DU ZUK SU NANG

body, utterly pure like a crystal sphere, offering goddesses are emanated. They offer the mudras of body, speech, mind, and qualities: Within the whole, infinite billion-world system, all that

བ་ཐམས་ཅད་ཀུན། །སྐུ་མཆོག་ཕྱག་རྒྱའི་མཆོད་པ་འབུལ། །སྐུ་འགྱུར་བ་མེད་པའི་དངོས་གྲུབ་སྩོལ། །སྟོང་གསུམ་རབ་འབྱམས་འཇིག་རྟེན་ཐམས་ཅད་དུ། །སྒྲ་རུ་

WA THAM CHE KÜN KU CHOK CHAK GYAY CHÖ PA BÜL KU GYUR WA ME PAY NGÖ DRUB TSÖL TONG SUM RAB JAM JIK TEN THAM CHE DU DRA RU

appears as form I offer as mudras of the supreme kaya. Please grant the siddhi of an unchanging body. Within the whole, infinite billion-world system, all that is

གྲགས་པ་ཐམས་ཅད་ཀུན། །གསུང་མཆོག་ཕྱག་རྒྱའི་མཆོད་པ་འབུལ། །གསུང་འགག་པ་མེད་པའི་དངོས་གྲུབ་སྩོལ། །སྟོང་གསུམ་རབ་འབྱམས་འཇིག་རྟེན་ཐམས་ཅད་དུ།

DRAK PA THAM CHE KÜN SUNG CHOK CHAK GYAY CHÖ PA BÜL SUNG GAK PA ME PAY NGÖ DRUB TSHÖL TONG SUM RAB JAM JIK TEN THAM CHE DU

heard as sound I offer as the mudras of supreme speech. Please grant the siddhi of unhindered speech. Within the whole, infinite billion-world system,

ཡིད་ཀྱི་དྲན་རྟོག་ཐམས་ཅད་ཀུན། །ཐུགས་མཆོག་ཕྱག་རྒྱའི་མཆོད་པ་འབུལ། །ཐུགས་འཁྲུལ་པ་མེད་པའི་དངོས་གྲུབ་སྩོལ། །སྟོང་གསུམ་རབ་འབྱམས་འཇིག་རྟེན་ཐམས་ཅད་

YI KYI DREN TOK THAM CHE KÜN THUK CHOK CHAG GYAY CHÖ PA BÜL THUK TRÜL PA ME PAY NGÖ DRUB TSHÖL TONG SUM RAB JAM JIK TEN THAM CHE

all that is thought or recollected within the mind I offer as the mudras of supreme mind. Please grant the siddhi of an undeluded mind. Within the whole, infinite billion-world systems,

དུ། །བདེ་དང་སྡུག་བསྔལ་ཐམས་ཅད་ཀུན། །བཀྲ་ཤིས་ཕྱག་རྒྱའི་མཆོད་པ་འབུལ། །བདེ་ན་བདེ་བའི་ཚོགས་སུ་བསྔོ། །བདེ་བ་ཆེན་པོས་ནམ་མཁའ་ཁྱབ་པར་ཤོག

DU DE DANG DUK NGEL THAM CHE KÜN TA SHI CHAG GYAY CHÖ PA BÜL DE NA DE WAY TSHOK SU NGO DE WA CHEN POY NAM KHA KHYAB PAR SHOK

all joy and suffering I offer as mudras of auspiciousness. When there is joy, I dedicate it to the accumulation of joy. May space be pervaded by great joy.

༄༅། །སྡུག་ན་སྡུག་བསྔལ་བདག་གིས་ཁུར། །འཁོར་བ་སྡུག་བསྔལ་གྱི་རྒྱ་མཚོ་སྐེམ་པར་ཤོག ཕཊ༔ དེ་ནས་འཕོ་བ་ནམ་མཁའ་སྒོ་འབྱེད་རྒྱས་བསྡུས་གང་རུང་སྦྱངས་པ་ལ།

DUK NA DUG NGEL DAK GI KHUR KHOR WA DUK NGEL GYI GYA TSHO KEM PAR SHOK PHET

When there is suffering, I will take it on myself. May the ocean of samsara's suffering evaporate. *Then practice either the extensive or concise version of phowa [called] "Opening the Door to Space." Following*

ལུས་མཎྜལ་དུ་འབུལ་བའི་དམིགས་པ་གཞུང་ལྟར་གསལ་བཏབ་ནས། །པགས་པ་གསེར་གྱི་ས་གཞི་ལ། །སོར་མཛུབ་ལྕགས་རི་སྐོར་བའི་དབུས། །མགོ་བོ་ཁོག་ཟོམ་རི་རབ་ལ།

PAK PA SER GYI SA ZHI LA SOR DZUB CHAK RI KOR WAY Ü GO WO KHOK ZOM RI RAB LA

the main treatise, bring to mind clearly the visualization of offering your body as a mandala: On the golden ground of my skin, in the midst of encircling iron mountain, of my fingers and toes, Is the Mount Meru of my head

མིག་གཉིས་ཉི་མ་ཟླ་བས་བརྒྱན། །འདབ་བཞི་གླིང་བཞིར་བཅས་པ་སོགས། །ལུས་མཎྜལ་ཡོངས་སུ་རྫོགས་པ་འདི། །བླ་མ་ཡི་དམ་མཁའ་འགྲོའི་ཚོགས་ལ་འབུལ། །བྱིན་

MIK NYI NYI MA DA WAY GYEN DEB ZHI LING ZHIR CHAY PA SOK LÜ MEN DAL YONG SU DZOK PA DI LAM YI DAM KHAN DROY TSHOK LA BÜL JIIN

and trunk. Adorned by my two eyes, the sun and moon, and my four limbs, the four continents, and so forth, this complete mandala of my body I offer to the assembly of lamas, yidams, and dakinis. Please accept it

Chö

གྱིས་བརླབ་ཕྱིར་བཞེས་སུ་གསོལ། སྦྱིན་གཏོང་དཀར་འགྱེད་ཀྱི་དམིགས་པ་སྐོར་གསུམ་དང་། དམར་འགྱེད་ཀྱི་སྐབས་སུ་འབོད་ཐུང་དུ་གྲགས་པ་ནི། ན་མོ། གནས་

GYI LAB CHIR ZHE SU SÖL NA MO NAY

and grant your blessings. *As for generous offerings, there is the visualization of a white feast, known as "The Three Cycles," and a red feast, known as "The Short Invocation."* Namo. God-demons, who stay

གཉན་ས་འདིར་གནས་ཀྱི་ལྷ་འདྲེ་དང་། །སྐལ་ལྡན་བདག་ལ་ཆོ་འཕྲུལ་སྟོན་བྱེད་པའི། །སྣང་ཞིང་སྲིད་པའི་ལྷ་འདྲེ་མ་ལུས་ཀུན། །ནམ་མཁའི་སྤྲིན་ཚོགས་བཞིན་དུ་འདུས་ལ་ཤོག

NYEN SA DIR NAY GYI LHA DRE DANG KAL DEN DAK LA CHO TRÜL TÖN JE PAY NANG ZHING SI PAY LHA DRE MA LÜ KÜN NAM KHAY TRIN TSHOK ZHIN DU DÜ LA SHOK

here in this terrifying place, and every single god-demon of apparent existence, who displays magical illusions to this fortunate one, come gather here like clouds billowing in the sky;

བར་སྣང་ཆར་པ་བཞིན་དུ་བབས་ལ་ཤོག ས་གཞི་རླུང་དམར་བཞིན་དུ་འཚུབ་ལ་ཤོག །ཁྱེད་ཚོགས་རྣམས་ལ་ལུས་འདི་མཆོད་པ་འབུལ། །ཅེས་པ་ཙམ་མམ། ལུས་ཕྱི་ཤ་

BAR NANG CHAR PA ZHIN DU BAB LA SHOK SA ZHI LUNG MAR ZHIN DU TSHUB LA SHOK KHYE TSHOK NAM LA LÜ DI CHÖ PA BÜL LÜ CHI SHA

Fall like rain through the air; Roar like red winds across the earth. To all of you, I offer this body. *Repeat just this or:* I offer

Chö

གཟུགས་དྲུག་གི་མཆོད་པ་འབུལ། །བཀའ་ཕ་རོལ་ཕྱིན་དྲུག་ཐོབ་པར་ཤོག ནང་ཆ་བུ་དགུའི་མཆོད་པ་འབུལ། ཐེག་པ་རིམ་དགུ་ཐོབ་པར་ཤོག དབང་པོ་རྣམ་ལྔའི་

ZUK DRUK GI CHÖ PA BÜL KA PHA RÖL CHIN DRUK THOP PAR SHOK NANG CHA BU GU CHÖ PA BÜL THEK PA RIM GU THOP PAR SHOK WANG PO NAM NGAY

you the six sections of the flesh that is my body: may we attain the six paramitas. I offer you the nine inner organs: May we attain the nine yanas. I offer you the five

མཆོད་པ་འབུལ། སྐུ་ལྔ་ཡེ་ཤེས་ཐོབ་པར་ཤོག ཁྱེད་ཚོགས་རྣམས་ལ་ལུས་འདི་མཆོད་པ་འབུལ། ཁྱོད་རིངས་པ་རྣམས་ཀྱིས་རློན་པ་ཟོ། དལ་བ་རྣམས་ཀྱིས་ཚོས་ལ་ཟོ།

CHÖ PA BÜL KU NGA YE SHE THOP PAR SHOK KHYE TSHOK NAM LA LÜ DI CHÖ PA BÜL KHYÖ RING PA NAM KYI LÖN PA ZO DAL WA NAM GYI TSHÖ LA ZO

sense faculties: May we attain the five kayas and the wisdoms. To all of you I offer this body. You in a hurry, eat it raw. You with leisire, eat it cooked.

རིངས་དང་མི་རིངས་བྱེ་བྲག་གིས། བཙོས་བསྲེགས་རློན་པ་གང་བདེར་ཟོ། སྟོ་པོ་ཆེ་རྣམས་འགྲངས་ཚད་ཟོ། ཤེད་པོ་ཆེ་རྣམས་ཁྱག་ཚད་ཁུར། སེང་གེ་ཤ་ལ་རོལ་པ

RING DANG MI RING JE DRAK GI TSÖ SEK LÖN PA GANG DER ZO TO PO CHE NAM DRANG TSE ZO SHE PO CHE NAM KHYAG TSE KHUR SENG GE SHA LA RÖL PA

Particularly, those in between eat it as you will—boiled, roasted, or raw. Those with big stomachs, eat your fill. Strong ones, carry as much as you can. Like a lion relishing meat,

Chö

བཞིན། ཕུད་ལྷག་མ་མེད་པར་མཆོད་པ་བཞེས། ཕཊ༔ །ཅེས་སོ། དེ་ནས་བརྒྱུད་པ་ཡོངས་རྫོགས་ཀྱི་གསོལ་འདེབས་བསྡུས་པ། ཕ་རྒྱུད་ཐབས་ཀྱི་བརྒྱུད་པ་ལ་གསོལ་བ

ZHIN PHÜ LHAK MA ME PAR CHÖ PA ZHE PHET PHA GYÜ THAB KYI GYÜ PA LA SÖL WA

take this offering and leave nothing behind. Phet.

Then, the concise supplication to all the lineages:

We supplicate the father tantras, lineage of

འདེབས། །མ་རྒྱུད་ཤེས་རབ་ཀྱི་བརྒྱུད་པ་ལ་གསོལ་བ་འདེབས། །གཉིས་མེད་དོན་གྱི་བརྒྱུད་པ་ལ་གསོལ་བ་འདེབས། །སྐལ་ལྡན་ཉམས་ཀྱི་བརྒྱུད་པ་ལ་གསོལ་བ་འདེབས།

DEB MA GYÜ SHE RAB KYI GYÜ PA LA SÖL WA DEB NYI ME DÖN GYI GYÜ PA LA SÖL WA DEB KAL DEN NYAM KYI GYÜ PA LA SÖL WA DEB

method. We supplicate the mother tantras, lineage of wisdom. We supplicate the nondual, ultimate lineage. We supplicate the lineage of fortunate ones with experience.

གྲུབ་ཐོབ་གཅོད་ཀྱི་བརྒྱུད་པ་ལ་གསོལ་བ་འདེབས། །སྟོབས་ལྡན་ཆོས་སྐྱོང་གི་བརྒྱུད་པ་ལ་གསོལ་བ་འདེབས། །འཁྲུལ་སྣང་འཇིག་རྟེན་གྱི་བྱ་བ་ལ། །ཞེན་པ་ལོག་པར་བྱིན་གྱིས

DRUB THOB CHÖ KYI GYÜ PA LA SÖL WA DEB TOB DEN CHÖ KHYONG GI GYÜ PA LA SÖL WA DEB KHRÜL NANG JIK TEN GYI JA WA LA ZHEN PA LOK PAR JIN GYI

We supplicate the lineage of the siddhas of chö. We supplicate the lineage of powerful Dharma protectors. Bless us that we overturn our attachment to worldly activities, all delusive appearances.

༄༅། །རློབས། འབྱུང་བཞི་བསྡུས་པའི་སྒྱུ་ལུས་ལ། གཅེས་འཛིན་བྲལ་བར་བྱིན་གྱིས་རློབས། འགལ་རྐྱེན་ནད་གདོན་བར་ཆད་ལ། རོ་སྙོམས་ནུས་པར་བྱིན་

LOB JUNG ZHI DÜ PAY GYU LÜ LA CHE DZIN DREL WAR JIN GYI LOB GAL KYEN NE DÖN BAR CHE LA RO NYOM NÜ PAR JIN

Bless us that we are free of cherishing this illusory body, a collection of the four elements. Bless us that we are able to turn adverse conditions, sickness, demons, and obstacles into equal taste.

གྱིས་རློབས། སྣང་སྲིད་སེམས་ཀྱི་ཆོ་འཕྲུལ་ལ། རང་ངོ་ཤེས་པར་བྱིན་གྱིས་རློབས། རང་རིག་སྐུ་གསུམ་ལྷུན་གྲུབ་ལ། རང་དབང་ཐོབ་པར་བྱིན་གྱིས་རློབས།

GYI LOB NANG SI SEM KYI CHÖ THRÜL LA RANG NGO SHE PAR JIN GYI LOB RANG RIK KU SUM LHÜN DRUB LA RANG WANG THOB PAR JIN GYI LOB

Bless us that we recognize the nature of all appearance to be the magical illusions of the mind. Bless us that we attain mastery of self-awareness, the spontaneously present three kayas.

ཕྱིར་བདག་དང་འགྲོ་དྲུག་སེམས་ཅན་རྣམས། རྒྱུ་གཉིས་འཛིན་གྱི་དྲི་མ་ཀུན་སྤངས་ནས། བླ་མེད་བྱང་ཆུབ་ཐོབ་པར་ཤོག ཕཊ༔ དེ་ནས་བསྲེ་བ་གསུམ་བྱས་ལ།

CHIR DAK DANG DRO DRUK SEM CHEN NAM GYU NYI DZIN GYI DRI MA KÜN PANG NAY LA ME JANG CHUB THOB PAR SHOK PHET

In general, may we and all living beings of the six families cast away the cause, this flaw of apprehending duality, and attain unexcelled awakening. Phet. *Next, engage in The Three Mixings and*

Chö

ལུས་ཚོགས་སུ་འབུལ་བ་ནི། ཨོཾ་མ་ཅིག་མ་ལ་གསོལ་བ་འདེབས། །ཨཱཿམ་ཅིག་མ་ལ་གསོལ་བ་འདེབས། ཧཱུྃ་མ་ཅིག་མ་ལ་གསོལ་བ་འདེབས། ཡི་གེ་གསུམ་གྱིས་བྱིན་

OM MA CHIK MA LA SÖL WA DEB AH MA CHIK MA LA SÖL WA DEB HUNG MA CHIK MA LA SÖL WA DEB YI GE SUM GYI JIN

offer your body as a ganachakra: OM I supplicate Machikma. AH I supplicate Machikma. HUNG I supplicate Machikma. The three syllables bless

གྱིས་རློབས། ཡི་གེ་གསུམ་གྱི་བྱིན་རླབས་ཀྱིས། གཞོང་པ་ཉི་ཟླའི་གཏོར་གཞོང་དུ། ཚོགས་ཀྱང་འོད་དུ་ཐིམས་སེ་ཞུ། འོད་ཕུང་འབར་བའི་ཚོགས་མཆོད་ཀྱིས།

GYI LOB YI GE SUM GI JIN LAB GYI ZHONG PA NYI DAY TOR ZHONG DU TSHOK KYANG Ö DU TEM SE ZHU Ö PHUNG BAR WAY TSHOK CHÖ KYI

this [offering]. Through the blessing of the three syllables, the feast offering melts into light and fills to the brim the torma vessel made of a sun and moon. By offering this feast, a blazing mass of light,

བླ་མ་ཡི་དམ་མཁའ་འགྲོ་དང་། ཆོས་སྐྱོང་སྲུང་མའི་ཐུགས་དམ་བསྐང་གྱུར་ཅིག །ཅེས་བྱིན་གྱིས་བརླབས་ལ། རང་ལུས་ཤ་ཁྲག་ཕུང་པོ་འདི། བདག་ཏུ་འཛིན་པའི་བློ

LA MA YI DAM KHAN DRO DANG CHÖ KYONG SUNG MAY THUK DAM KANG GYUR CHIK RANG LÜ SHA TRAK PHUNG PO DI DAK TU DZIN PAY LO

may the commitments with the lamas, yidams, dakinis, Dharma protectors, and guardians be fulfilled. *That was the blessing.* I cast away the mind that takes my body, this heap of flesh and blood, to be a self;

Chö

༄༅། །སྤྲངས་ནས། ཡི་གེ་གསུམ་གྱིས་བྱིན་གྱིས་བརླབས། ཟག་མེད་བདུད་རྩིར་སྤེལ་བ་འདིས། དྲིན་ཅན་རྩ་བའི་བླ་མ་མཆོད། ཕྱི་ནང་བརྒྱུད་པའི་བླ་མ

PANG NAY — YI GE SUM GYI JIN GYI LAB — ZAK ME DÜ TSIR PEL WA DI — DRIN CHEN TSA WAY LA MA CHÖ — CHI NANG GYÜ PAY LA MA

It is then blessed by the three syllables and amplified into undefiled amrita. I offer this to the kind root lama. I offer this to the lamas of the outer and inner line-

མཆོད། ཡི་དམ་ཞི་ཁྲོའི་ལྷ་ཚོགས་མཆོད། བྱང་སེམས་ཉན་རང་ཆེ་རྣམས་མཆོད། བསྟན་སྲུང་མ་མགོན་ལྕམ་དྲལ་མཆོད། ཕོ་ཉ་བྱེ་བ་དུང་ཕྱུར་མཆོད།

CHÖ — YI DAM ZHI TROY LHA TSHOK CHÖ — JANG SEM NYEN RANG CHE NAM CHÖ — TEN SUNG MA GÖN CHAM DREL CHÖ — PHO NYA JE WA DUNG JYUR CHÖ

ages. I offer this to the assembly of peaceful and wrathful yidams. I offer this to the great bodhisattvas, sravakas, and pratyekabuddhas. I offer this to the protectors of the teachings, Palden Lhamo, Bernachen, and their retinue. I

འཇིག་རྟེན་སྐྱོང་བའི་མཐུ་ཆེན་མཆོད། སྣང་སྲིད་ལྷ་འདྲེ་དྲེགས་བྱེད་མཆོད། སྟོང་གསུམ་སྟོང་གི་གཞི་བདག་མཆོད། ཁྱད་པར་འདིར་གནས་ཀྱི་ལྷ་འདྲེ་མཆོད། འགྲོ

JIK TEN KYONG WAY THU CHEN CHÖ — NANG SI LHA DRE DREK JE CHÖ — TONG SUM TONG GI ZHI DAK CHÖ — KHYE PAR DIR NAY KYI LHA DRE CHÖ — DRO

offer this to the hundreds of millions of messengers. I offer this to the powerful worldly protectors. I offer this to the impudent god-demons of apparent existence. I offer this to the earth guardians of the billion-world system.

Chö

བ་རིགས་དྲུག་གི་སེམས་ཅན་མཆོད། ཐོག་མེད་དུས་ཀྱི་ལན་ཆགས་མཆོད། རྒྱ་ཆེན་མཆོད་པ་འདི་ཡི་མཐུས། སངས་རྒྱས་བསྟན་པ་དར་གྱུར་ཅིག བླ་མའི་ཐུགས་

WA RIG DRUK GI SEM CHEN CHÖ — THOK ME DÜ KYI LEN CHAK CHÖ — GYA CHEN CHÖ PA DI YI THÜ — SAN GYE TEN PA DAR GYUR CHIK — LA MA THUK

In particular, I offer this to the god-demons of this place. I offer this to living beings of the six families. I offer this to karmic creditors from time immemorial. Through the power of this vast offering, may the Buddha's teachings

དགོངས་རྫོགས་གྱུར་ཅིག དཀོན་མཆོག་མཆོད་པས་མཉེས་གྱུར་ཅིག དམ་ཅན་ཐུགས་དམ་སྐོང་གྱུར་ཅིག དྲེགས་ཅན་དམ་ལ་གནས་གྱུར་ཅིག རིགས་དྲུག་འདོད་པ

GONG DZOK GYUR CHIK — KÖN CHOG CHÖ PAY NYE GYUR CHIK — DAM CHEN THUK DAM KONG GYUR CHIK — DREK CHEN DAM LA NAY GYUR CHIK — RIK DRUK DÖ PA

spread. May the intentions of the lamas be fulfilled. May this offering please the Three Jewels. May the holders of samaya be contented. May the insolent ones keep their commitments. May the six families of beings see

ཚིམ་གྱུར་ཅིག བུ་ལོན་ལན་ཆགས་བྱང་གྱུར་ཅིག ཤ་འཁོན་འབྲེལ་ཐག་ཆོད་གྱུར་ཅིག རྫོགས་པའི་སངས་རྒྱས་ཐོབ་པར་ཤོག ཕཊ༔ །ཅེས་རང་བྱུང་ཞབས་ཀྱི

TSHIM GYUR CHIK — BU LÖN LEN CHAG JANG GYUR CHIK — SHA KHÖN DREL THAK CHÖ GYUR CHIK — DZOK PAY SANG GYE THOP PAR SHOK — PHET

their wishes fulfilled. May debts and karmic accounts be settled. May the ties of revenge be cut. May perfect awakening be attained. PHET *"Freely Offering of One's Body"*

༄༅། །གསུང་ལུས་སྦྱིན་ལ་ཁ་བསྐང་བ་འདེབས་བསྡུས་པ་བྱ། སྲིད་གསུམ་བྷནྡྷ་འབར་བའི་གཏོར་གཞོང་དུ། །ལྷག་མའི་གཏོར་མ་གླིང་བཞི་རི་རབ་ཙམ། གཏི་མུག་ཤ་ཡི་རྩིག

SI SUM BHAN DZA BAR WAY TOR ZHONG DU LHA MAY TOR MA LING ZHI RI RAB TSAM TI MUK SHA YI TSIK

was adapted from the teachings of Rangjung Dorje. In the torma vessel, a blazing skull, [big as] the three existences, is the leftover torma, the size of Mt. Meru and its four continents: its slippery walls are the flesh of

པ་ཉི་ལི་ལི། འདོད་ཆགས་ཁྲག་གི་རྒྱ་མཚོ་མེ་རེ་རེ། ཞེ་སྡང་རུས་པའི་ཕུང་པོ་ཁྲ་ལ་ལ། བདུད་རྩི་རྣམ་ལྔའི་ལོངས་སྤྱོད་བསམ་མི་ཁྱབ། འཁོར་དུ་གཏོགས་པའི་ཌཱ་ཀི་

PA NYI LI LI DÖ CHAK TRAK GI GYA TSHO ME RE RE ZHE DANG RŪ PAY PHUNG PO TRA LA LA DŪ TSI NAM NGAY LONG CHÖ SAM MI KHYAB KHOR DU TOK PAY DA KI

ignoranace; its swirling oceans, the blood of desire; its rattling heaps, the bones of hatred. It is an incredible wealth of the five amritas. Dakinis and samaya-holders in this

དམ་ཅན་དང་། སྡོང་གྲོགས་བྱེད་པའི་ལྷ་སྲིན་སྡེ་བརྒྱད་དང་། ཕྱི་ནང་བགེགས་རིགས་སྟོང་ཕྲག་བརྒྱད་ཅུའི་ཚོགས། བཀའ་ཡི་ཕ་འབབ་རྒྱ་ཆེན་འདི་ལོངས་ལ། རྣལ་

DAM CHEN DANG DONG DROK JE PAY LHA SIN DE GYE DANG CHI NANG GEK RIK TONG TRAK GYE CHUY TSHOK KA YI PHA BAB GYA CHEN DI LONG LA NAL

retinue, the eight kinds of gods and rakshasas, who are helpers and friends, and all the eighty-thousand kinds of inner and outer negative spirits, enjoy this vast share alotted to you and perform the activites yogins and

འབྱོར་བཅོལ་བའི་ཕྲིན་ལས་འགྲུབ་པར་མཛོད། ཕཊ༔ །ཅེས་ལྷག་ལ་དབང་བ་རྣམས་ལ་ལྷག་མ་བྱིན། དེ་ནས་བསྔོ་སྨོན་གྱི་རིམ་པ་ནི། སྦྱིན་པ་རྒྱ་ཆེན་གྱུར་པ་འདི་ཡི་མཐུས།

JOR CHÖL WAY TRIN LAY DRUB PAR DZÖ PHET CHIN PA GYA CHEN GYUR PA DI YI THŪ

yoginis entrust to you. Phet. *Give the leftovers to those who can receive them. Then, the phases of dedication and aspiration prayers:* Through the power of this vast generosity, may

འགྲོ་བ་རྣམས་ནི་རང་བྱུང་སངས་རྒྱས་ཤོག སྔོན་གྱི་རྒྱལ་བ་རྣམས་ཀྱིས་མ་གྲོལ་བའི། སྐྱེ་བོའི་ཚོགས་རྣམས་སྦྱིན་པས་གྲོལ་གྱུར་ཅིག ཐམས་ཅད་ནམ་མཁའི་མཛོད་བཞིན་དུ།

DRO WA NAM NI RANG JUNG SANG GYE SHOK NGÖN GYI GYAL WA NAM KYI MA DRÖL WAY KYE WOY TSHOK NAM JIN PAY DRÖL GYUR CHIK THAM CHE NAM KHAY DZÖ ZHIN DU

all beings naturally arise as buddhas. May all beings not liberated by the previous Victorious Ones be freed through this generosity. May they all experience continual enjoyment

ལོངས་སྤྱོད་ཆད་པ་མེད་པར་ཤོག རྩོད་པ་མེད་ཅིང་འཚེ་མེད་པར། རང་དབང་དུ་ནི་སྤྱོད་པར་ཤོག བདག་གིས་ལུས་མཆོད་སྦྱིན་བྱས་པའི་དགེ་བའི་རྩ་བ་དང་། བདག

LONG CHÖ CHE PA ME PAR SHOK TSÖ PA ME CHING TSHE ME PAR RANG WANG DU NI CHÖ PAR SHOK DAK GI LŪ CHÖ JIN JAY PAY GE WAY TSA WA DANG DAK

as if they had a treasury in space. Without dispute or harm may this be freely enjoyed. The roots of virtue from this practice of freely offering my body, the roots of virtue

༄༅། །གིས་བྱང་ཆུབ་ཀྱི་སེམས་ཀྱིས་ལྷ་འདྲེ་རྣམས་རྗེས་སུ་བཟུང་བའི་དགེ་བའི་རྩ་བ་དང་། གཞན་ཡང་དུས་གསུམ་དུ་བསགས་པའི་དགེ་བའི་རྩ་བ་ཇི་སྙེད་ཅིག་བྱས་པ་དེ་ཐམས་

GI JANG CHUB KYI SEM KYI LHA DRE NAM JEY SU ZUNG WAY GE WAY TSA WA DANG ZHEN YANG DÜ SUM DU SAK PAY GE WAY TSA WA JI NYE CHIK JAY PA DE THAM

from caring for god-demons with my bodhicitta, and further, however many roots of virtue that have been accumulated throughout the three times—all of this I dedicate for the benefit of living beings in the three realms, malevo-

ཅད་ལྷ་འདྲེ་གདུག་པ་ཅན་ལ་སོགས་པའི་ཁམས་གསུམ་སེམས་ཅན་གྱི་དོན་དུ་བསྔོ་བར་བགྱིའོ། །དེ་ལྟར་བསྔོས་པའི་མཐུ་ལ་བརྟེན་ནས་ལྷ་འདྲེ་གདུག་པ་ཅན་ལ་སོགས་པ་ཁམས་གསུམ་

CHE LHA DRE DUK PA CHEN LA SOK PAY KHAM SUM SEM CHEN GYI DÖN DU NGO WAR GYI'O DE TAR NGÖ WAY THU LA TEN NAY LHA DRE DUK PA CHEN LA SOK PA KHAM SUM

lent god-demons, and others. By the power of making this dedication, may all the negative actions and obscurations, due to karma and kleshas existing in the mindstreams

སེམས་ཅན་གྱི་རྒྱུད་ལ་ཡོད་པའི་ལས་དང་ཉོན་མོངས་པའི་སྡིག་སྒྲིབ་ཐམས་ཅད་དག་ནས་ཕ་རོལ་ཏུ་ཕྱིན་པ་དྲུག་ཡོངས་སུ་རྫོགས་པར་གྱུར་ཅིག །སྐྱེ་བ་མེད་

SEM CHEN GYI GYÜ LA YÖ PAY LAY DANG NYÖN MONG PAY DIK DRIB THAM CHE DAK NAY PHA RÖL TU JIN PA DRUK YONG SU DZOK PAR GYUR CHIK KYE WA ME

of living beings in the three realms, including malevolent god-demons, and others, be purified, and may they all perfect the six paramitas. Having

པ་ཡུམ་གྱི་དགོངས་པ་ལ་མངའ་བརྙེས་ནས་རྒྱལ་བ་ཐམས་ཅད་ཀྱི་ཡབ་རིགས་རྣམས་ཀུན་གྱི་བདག་པོ་ཁྱབ་བདག་རྡོ་རྗེ་འཆང་གི་ས་ཐོབ་པར་གྱུར་ཅིག །དེ་ལྟ་བུའི་གོ་འཕང་

PA YUM GYI GONG PA LA NGA NYE NAY GYAL WA THAM CHE KYI YAB RIK NAM KÜN GYI DAK PO KHYAB DAK DOR JE CHANG GI SA THOB PAR GYUR CHIK DE TA BUY GO PHANG

mastered the realization of the unborn Great Mother, may they attain the state of Vajradhara, father of all Victorious Ones, the head of all families, and all-pervading lord. Once they have attained this

ཐོབ་ནས་ཀྱང་ཕྲིན་ལས་ཀྱི་སྒོ་སྣ་ཚོགས་ཀྱི་སྒོ་ནས་འཁོར་བ་མ་སྟོང་གི་བར་དུ་འགྲོ་བའི་དོན་རྒྱ་ཆེན་པོ་འབྱུང་བར་གྱུར་ཅིག །གཅོད་ཡུལ་ཉམས་སུ་ལེན་པའི་གང་

THOB NAY KYANG TRIN LAY KYI GO NA TSHOK KYI GO NAY KHOR WA MA TONG GI BAR DU DRO WAY DÖN GYA CHEN PO JUNG WAR GYUR CHIK CHÖ YÜL NYAM SU LEN PAY KANG

state, may they greatly benefit beings through varieties of activity until samsara is completely empty. May those who practice chö

ཟག་གིས། །རང་སེམས་བདུད་དུ་མི་ལྟ་བར། །སྙེམ་ཐག་མ་ལུས་ཆོད་པར་ཤོག །བཟང་པོའི་ཡོན་ཏན་ཅི་བྱུང་ཡང་། །དེ་ལ་རློམ་སེམས་མེད་པར་ཤོག །ངན་

ZAK GI RANG SEM DÜ DU MI TA WAR NYEM THAK MA LÜ CHÖ PAR SHOK ZANG POY YÖN TEN CHI JUNG YANG DE LA LOM SEM ME PAR SHOK NGEN

not look upon their mind as mara. May they cut all the ties of self-absorption. Whatever good qualities arise, May they be free of arrogance. Whatever

Chö

༄༅། །ཕའི་རྣམ་རྟོག་ཅི་བྱུང་ཡང་། དེ་ལ་སྙེམ་བྱེད་མེད་པར་ཤོག །དམ་ཆོས་བདུད་ཀྱི་གཅོད་ཡུལ་འདི། མཁའ་ལ་ཉི་མ་ཤར་བ་ལྟར། ཕྱོགས་དུས་ཀུན་ཏུ་

PAY NAM TOK CHI JUNG YANG DE LA NYEM JE ME PAR SHOK DAM CHÖ DÜ KYI CHÖ YÜL DI KHA LA NYI MA SHAR WA TAR CHOK DÜ KÜN TU

negative thoughts arise, may they not be deluded by them. May this genuine Dharma, the practice of chö, like the sun rising in the sky, pervade throughout all time and direction.

ཁྱབ་པར་ཤོག ཕཊ༔ །ཅེས་བརྗོད། མགྲོན་རྣམས་དགའ་མགུ་དང་ལྡན་པས་རང་གནས་སུ་གཤེགས་པར་བསམ། ཚོགས་ཞིང་གི་ལྷ་ཚོགས་རང་ལ་བསྡུ། རང་གཞན་ཐམས་ཅད་

KHYAB PAR SHOK PHET

Phet. *Think that all guests, filled with happiness, depart for their own place. Dissolve the deities from the field of accumulation into yourself. Everyone, including yourself and others, is clearly the form of the Great*

ཐུགས་རྗེ་ཆེན་པོའི་སྐུར་གསལ་བའི་སྟོང་ཉིད་སྙིང་རྗེ་ཟུང་འཇུག་གི་ངང་ལ་འབྱེར་སོ་གསུམ་གྱིས་རྒྱས་གདབ་ཅིང་ཡིག་དྲུག་མང་དུ་བཟླ། འགྲོ་ཀུན་དེ་ཡི་གོ་འཕང་ལ་དབུགས་དབྱུང་བའི་སྨོན་ལམ་ཡང་བྱའོ།

Compassionate One. Within the unity of emptiness and compassion, seal (your body, speech, and mind) with "the three bearings" and recite the six syllable mantra many times. Make the aspiration prayer that all living beings

Chö

སརྦ་མངྒ་ལཾ།། ༎ སྨྲ་བསམ་བརྗོད་མེད་ཤེས་རབ་ཕ་རོལ་ཕྱིན། མ་སྐྱེས་མ་འགགས་ནམ་མཁའི་ངོ་བོ་ཉིད། སོ་སོ་རང་རིག་ཡེ་ཤེས་སྤྱོད་ཡུལ་བ།

MA SAM JÖ ME SHE RAB PHA RÖL JIN MA KYE MA GAK NAM KHAY NGO WO NYI SO SO RANG RIK YE SHE CHÖ YÜL WA

may be assured of attaining his level. Sarva Mangalam. Prajnaparamita, beyond expression in speech or thought, is the essential nature of unborn, unceasing space, the realm of experience for primordial wisdom, aware of its

དུས་གསུམ་རྒྱལ་བའི་ཡུམ་གྱི་བཀྲ་ཤིས་ཤོག ཇོ་བོ་སྐྱོན་གྱིས་མ་གོས་སྐུ་མདོག་དཀར། རྫོགས་སངས་རྒྱས་ཀྱིས་དབུ་ལ་བརྒྱན། ཐུགས་རྗེའི་སྤྱན་གྱིས་འགྲོ་ལ་གཟིགས།

DÜ SUM GYAL WAY YUM GYI TA SHI SHOK JO WO KYÖN GYI MA GÖ KU DOK KAR DZOK SANG GYE KYI U LA GYEN THUK JEY CHEN GYI DRO LA ZIK

nature. Through the mother of the Victorious Ones throughout the three times, may all be auspicious. Lord, unstained by faults, your body is white, your head adorned by the perfect buddha. With compassionate eyes, you gaze

སྤྱན་རས་གཟིགས་ལ་ཕྱག་འཚལ་ལོ། ཨོཾ་མ་ཎི་པདྨེ་ཧཱུྃ། དགེ་བ་འདི་ཡིས་མྱུར་དུ་བདག །སྤྱན་རས་གཟིགས་དབང་འགྲུབ་གྱུར་ནས། འགྲོ་བ་གཅིག་ཀྱང་མ་ལུས་པ།

CHEN RE ZIK LA CHAK TSHAL LO OM MANI PADME HUNG GE WA DI YI NYUR DU DAK CHEN RE ZIK WANG DRUB GYUR NAY DRO WA CHIK KYANG MA LÜ PA

upon beings. I bow to Avalokiteshvara. OM MANI PADME HUNG By this virtue, may I swiftly attain the state of powerful Avalokitesvara and establish all beings without exception on that level.

Chö

༄༅། །དེ་ཡི་ས་ལ་འགོད་པར་ཤོག བདག་གི་ལུས་ཤ་ཁྲག་གི་མཆོད་སྦྱིན་འདི་བསྔོ་བ་ལ་བརྟེན་ནས་ཁ་རེག་པ་ཙམ། དྲི་ཚོར་བ་ཙམ་གྱིས་ན་བ་ཕན། ཤི་བ

DE YI SA LA GÖ PAR SHOK   DAK GI LÜ SHA DRAK GI CHÖ JIN DI NGO WA LA TEN NAY KHA REG PA TSAM   DRI TSHOR WA TSAM GYI NA WA LA PHEN   SHI WA

By dedicating this generous offering of my body's flesh and blood, may the mere touch or smell of it, benefit the sick, revive the dead, and rejuvenate the aged.

སོས། ། རྒས་པ་དར། ཕོ་ཐམས་ཅད་སྤྱན་རས་གཟིགས་ཀྱི་གོ་འཕང་ཐོབ་པར་གྱུར་ཅིག །མོ་ཐམས་ཅད་རྗེ་བཙུན་སྒྲོལ་མའི་གོ་འཕང་ཐོབ་པར་གྱུར་ཅིག །

SÖ   GEY PA DAR   PHO THAM CHE CHEN RE ZIK KYI GO PHANG THOB PAR GYUR CHIK   MO THAM CHE JE TSÜN DRÖL MAY GO PHANG THOP PAR GYUR CHIK

May all men attain the level of Avalokiteshvara. May all women attain the level of Arya Tara.

ཆོས་རྣམས་ཐམས་ཅད་རྒྱུ་ལས་བྱུང་། །དེ་རྒྱུ་དེ་བཞིན་གཤེགས་པས་གསུངས། རྒྱུ་ལས་འགོག་པ་གང་ཡིན་པ། དགེ་སྦྱོང་ཆེན་པོས་འདི་སྐད་གསུངས། སྡིག་པ་ཅི

CHÖ NAM THAM CHE GYU LAY JUNG   DE GYU DE ZHIN SHEK PAY SUNG   GYU LAY GOG PA GANG YIN PA   GE JONG CHEN POY DI KE SUNG   DIK PA CHI

All phenomena arise from causes; these causes were taught by the tathagata. What brings about the cessation of these causes was also taught by the great Virtuous One. Do not

Chö

ཡང་མི་བྱ་ཞིང་། དགེ་བ་ཕུན་སུམ་ཚོགས་པར་སྤྱོད། རང་གི་སེམས་ནི་ཡོངས་སུ་འདུལ། འདི་ནི་སངས་རྒྱས་བསྟན་པ་ཡིན། ཚོགས་ཀྱི་ལམ་དང་སྦྱོར་བའི་ལམ།

YANG MI JA ZHING   GE WA PHUN SUM TSHOK PAR CHE   RANG GI SEM NI YONG SU DÜL   DI NI SANG GYE TEN PA YIN   TSHOK KYI LAM DANG JOR WAY LAM

commit any negative actions. Practice perfect virtue. Completely tame your mind. These are the teachings of the Buddha. In traversing the paths of accumulation and juncture,

མཐོང་བའི་ལམ་དང་སྒོམ་པའི་ལམ། བར་ཆད་མེད་པའི་ལམ་བགྲོད་ནས། མ་ཡུམ་ཆེན་གྱི་གོ་འཕང་ཐོབ་པར་ཤོག ཕཊ༔ ཕཊ༔ འབྱུང་པོ་ས་འོག་རྒྱུ་བ་དང་།

THONG WAY LAM DANG GOM PAY LAM   BAR CHE ME PAY LAM DRÖ NAY   MA YUM CHEN GYI GO PHANG THOB PAR SHOK   PHET   PHET   JUNG PO SA OK GYU WA DANG

of seeing and meditation, and the path without hindrance, may we attain the level of the Great Mother. Phet. Phet. Spirits moving under

གང་ཡང་ས་སྟེང་འཁོད་པ་དང་། ས་བླར་རྒྱུ་བ་གང་ཡིན་པ། མགུ་བར་བགྱི་ལ་རང་གནས་སུ། ཐམས་ཅད་ཐ་དད་འགྲོ་བར་གྱིས། སརྦ་བྷུ་ཏ་གཙྪ། ཕཊ༔

GANG YANG SA TENG KHÖ PA DANG   SA LAR GYU WA GANG YIN PA   GU WAR GYI LA RANG NAY SU   THAM CHE THA DE DRO WAR GYI   SARVA BHUTA GETSA   PHET

the earth, those dwelling on the earth, and those moving above the earth, be content and return to your own places. SARVA BHUTA GETSA PHET

༄༅། །ཕཊ༔ མགྲོན་རྣམས་རང་གནས་སུ་སོང་བར་བསམ། དགེ་བསྔོ་ནི། དགེ་བ་འདི་ཡིས་མྱུར་དུ་བདག །གཅོད་ཡུལ་ཕྱག་རྒྱ་ཆེན་པོ་འགྲུབ་གྱུར་ཅིག །འགྲོ

PHET GE WA DI YI NYUR DU DAK CHÖ YÜL CHAK GYA CHEN PO DRUB GYUR CHIK DRO

PHET *Think that the guests return to their residence and dedicate the merit:* By this virtue, may I swiftly attain the state of chö that is mahamudra, and

བ་གཅིག་ཀྱང་མ་ལུས་པ། དེ་ཡི་ས་ལ་འགོད་པར་ཤོག ཚེ་དཔག་མེད་ནི། འཇིག་རྟེན་འདྲེན་པའི་གཙོ་བོ་ཚེ་དཔག་མེད། །དུས་མིན་འཆི་བ་མ་ལུས་འཇོམས་པའི་དཔལ།

WA CHIK KYANG MA LÜ PA DE YI SA LA GÖ PAR SHOK JIK TEN DREN PAY TSO WO TSE PAK ME DÜ MIN CHI WA MA LÜ JOM PAY PEL

establish all beings without exception in that state. *Next, Amitayus:* Amitayus, foremost guide of the world, Glorious One who conquers all untimely death,

མགོན་མེད་སྡུག་བསྔལ་འགྱུར་བ་རྣམས་ཀྱི་སྐྱབས། སངས་རྒྱས་ཚེ་དཔག་མེད་པ་ལ་ཕྱག་འཚལ་ལོ། ཨོཾ་ན་མོ་བྷ་ག་ཝ་ཏེ།

GÖN ME DUK NGEL GYUR WA NAM KYI KYAB SANG GYE TSE PAK ME PA LA CHAK TSHAL LO OM NAMO BHAGHAWATE

Refuge of those who suffer, bereft of a protector, I bow to you, Buddha Amitayus. OM NAMO BHAGHAWATE

ཨ་པ་རི་མི་ཏ་ཨཱ་ཡུ་ཛྙཱ་ན་སུ་བི་ནི་ཤྩིཏ་ཏེ་ཛོ་རཱ་ཛཱ་ཡ། ཏ་ཐཱ་ག་ཏཱ་ཡ། ཨརྷ་ཏེ་སཾ་མྱཀྶཾ་བུདྡྷཱ་ཡ། ཏདྱ་ཐཱ། ཨོཾ་པུཎྱེ་པུཎྱེ་མ་ཧཱ་པུཎྱེ། ཨ་པ་རི་མི་ཏ

APARIMITA AYU JNANA SUBINI TSITTA TEDZO RADZAYA TATHAGATAYA ARHATE SAMYAK SAMBUDDHAYA TADYATHA OM PUNYE PUNYE MAHA PUNYE APARIMITA

APARIMITA AYU JNANA SUBINI TSITTA TEDZO RADZAYA TATHAGATHAYA ARHATE SAMYAK SAMBUDDHAYA TADYATHA OM PUNYE PUNYE MAHA PUNYE

པུཎྱེ་ཨ་པ་རི་མི་ཏ་པུཎྱེ་ཛྙཱ་ན་སཾ་བྷཱ་རོ་པ་ཙི་ཏེ། ཨོཾ་སརྦ་སཾ་སྐཱ་ར་པ་རི་ཤུདྡྷ་དྷརྨ་ཏེ་ག་ག་ན་སམུདྒ་ཏེ་སྭ་བྷཱ་ཝ་བི་ཤུདྡྷེ་མ་ཧཱ་ན་ཡ་པ་རི་ཝཱ་རེ་སྭཱ་ཧཱ།

PUNYE APARIMITA PUNYE JNANA SAMBHARO TSITE OM SARVA SAMSKARA PARI SHUDDHA DHARMATE GAGANA SAMUTGATE SOBAWA BISHUDDHE MAHANAYA PARWARE SOHA OM

APARIMITA PUNYE APARIMITA PUNYE JNANA SAMBHARO TSITTE OM SARVA SAMSKARA PARI SHUDDHA DHARMATE GAGANA SAMUTGATE SOBAWA BUSHUDDHE MAHANYA PARWARE SOHA

ཨོཾ་ཨ་མཱ་ར་ཎི་ཛཱི་ཝནྟི་ཡེ་སྭཱ་ཧཱ། ཨེ་མ་ཧོཿ ངོ་མཚར་སངས་རྒྱས་སྣང་བ་མཐའ་ཡས་དང༔ གཡས་སུ་ཇོ་བོ་ཐུགས་རྗེ་ཆེན་པོ་དང༔ གཡོན་དུ་སེམས་དཔའ་མཐུ་ཆེན

AMARANI DZEWEN TIYE SOHA E MA HO NGO TSAR SANG GYE NANG WA THA YE DANG YE SU JO WO THUK JE CHEN PO DANG YÖN DU SEM PA THU CHEN

OM AMARANI DZEWEN TIYE SOHA E MA HO Wondrous Buddha of Infinite Light, on your right is the Lord of Great Compassion, and on your left, the Bodhisattva of Great Power,

ཨོཾ༔ ཐོབ་རྣམས་ལ༔ སངས་རྒྱས་བྱང་སེམས་དཔག་མེད་འཁོར་གྱིས་བསྐོར༔ བདེ་སྐྱིད་ངོ་མཚར་དཔག་ཏུ་མེད་པ་ཡི༔ བདེ་བ་ཅན་ཞེས་བྱ་བའི་ཞིང་ཁམས་དེར༔

THOB NAM LA SANG GYE JANG SEM PAK ME KHOR GI KOR DE KYI NGO TSAR PAK TU ME PA YI DE WA CHEN ZHE JA WEY ZHING KHAM DER

surrounded by countless buddhas and bodhisattvas. Wonderful, immeasurable joy and delight [are found] in the pureland called "Dewachen."

བདག་ནི་འདི་ནས་ཚེ་འཕོས་གྱུར་མ་ཐག༔ སྐྱེ་བ་གཞན་གྱིས་བར་མ་ཆོད་པ་རུ༔ དེ་རུ་སྐྱེས་ནས་སྣང་མཐའི་ཞལ་མཐོང་ཤོག༔ དེ་སྐད་བདག་གིས་སྨོན་ལམ་བཏབ་པ་འདི༔

DAK NI DI NAY TSE PÖ GYUR MA THAK KYE WA ZHEN KYI BAR MA CHÖ PA RU . DE RU KYE NAY NANG TEY ZHEL THONG SHOK DE KE DAK GI MÖN LAM TAB PA DI

The moment I pass from this life, without another birth coming in between. may I be born there and behold the face of Amitabha. Having made my aspiration prayer with these words, may

ཕྱོགས་བཅུའི་སངས་རྒྱས་བྱང་སེམས་ཐམས་ཅད་ཀྱིས༔ གེགས་མེད་འགྲུབ་པར་བྱིན་གྱིས་བརླབ་ཏུ་གསོལ༔ ཏདྱ་ཐཱ། པཉྩ་དྲི་ཡ་ཨ་ཝ་བོ་དྷ་ནི་སྭཱ་ཧཱ། ཕྱོགས་དུས

CHOK CHUY SANG GYE JANG SEM THAM CHE KYI GEK MAY DRUB PAR JIN KYI LAB TU SÖL TADYATHA PENTSA DRIYA AWA BODHANI SOHA CHOK DÜ

the buddhas and bodhisattvas of the ten directions give their blessing that it be fulfilled free of hindrance. TADYATHA PENTSA DRIYA AWA BODHANI SOHA [Homage to you who has awakened through the sense faculties. Soha.]

རྒྱལ་བ་སྲས་བཅས་དགོངས༔ ཚོགས་གཉིས་རྫོགས་ལ་རྗེས་ཡི་རང༔ བདག་གིས་དུས་གསུམ་དགེ་བསགས་པ༔ དཀོན་མཆོག་གསུམ་ལ་མཆོད་པ་འབུལ༔ རྒྱལ་བའི་

GYEL WA SE CHE GONG TSOK NYI DZOK LA JE YI RANG DAK GI DÜ SUM GE SAK PA KÖN CHOK SUM LA CHÖ PA BÜL GYEL WAY

Buddhas and bodhisattvas of the ten directions and three times, think of me. I rejoice in the completion of the two accumulations. All the virtue I have gathered in the three times, I offer to the Three Jewels. May the teachings of

བསྟན་པ་འཕེལ་གྱུར་ཅིག༔ དགེ་བ་སེམས་ཅན་ཀུན་ལ་བསྔོ༔ འགྲོ་ཀུན་སངས་རྒྱས་ཐོབ་གྱུར་ཅིག༔ དགེ་རྩ་ཐམས་ཅད་གཅིག་བསྡུས་ཏེ༔ བདག་གི་རྒྱུད་ལ་སྨིན་གྱུར་

TEN PA PHEL GYUR CHIK GE WA SEM CHEN KÜN LA NGO DRO KÜN SANG GYE THOB GYUR CHIK GE TSA THAM CHE CHIK DÜ TE DAK GI GYÜ LA MIN GYUR

the Victorious One flourish. This virtue I dedicate to all living beings. May they all attain awakening. Having collected all the roots of virtue into one, May they ripen in my mindstream. The two obscurations purified and the accu-

ཅིག། སྒྲིབ་གཉིས་དག་ནས་ཚོགས་རྫོགས་ཏེ༔ ཚེ་རིང་ནད་མེད་ཉམས་རྟོགས་འཕེལ༔ ཚེ་འདིར་ས་བཅུ་ནོན་གྱུར་ཅིག༔ ནམ་ཞིག་ཚེ་འཕོས་གྱུར་མ་ཐག༔

CHIK DRIB NYI DAK NAY TSHOK DZOK NAY TSHE RING NE ME NYAM TOK PHEL TSHE DI LA SA CHU NÖN GYUR CHIK NAM ZHIK TSHE PHÖ GYUR MA THAK

mulations complete, may there be long life, freedom from illness, deepening experience and realization. In this life, may I move through the ten bodhisattva levels. When passing from this life, may I immediately be born in

ཧཱུྃ༔ ༔བདེ་བ་ཅན་དུ་སྐྱེ་གྱུར་ཅིག༔ སྐྱེ་ནས་པདྨའི་ཁ་བྱེ་སྟེ༔ ལུས་རྟེན་དེ་ལ་སངས་རྒྱས་ཤོག༔ བྱང་ཆུབ་ཐོབ་ནས་ཇི་སྲིད་དུ༔ སྤྲུལ་པས་འགྲོ་བ་འདྲེན་པར་

DE WA CHEN DU KYE GYUR CHIK KYE MAY PADMA KHA JE TE LÜ TEN DE LA SANG GYE SHOK CHANG CHUB THOB NAY JI SI DU TRÜL PAY DRO WA DREN PAR

Dewachen. Once there, may a lotus open, and with that body as a support, may I become awakened. Having attained enlightenment, may my emanations forever guide beings.

ཤོག། ས་མ་ཡ་རྒྱ་རྒྱ་རྒྱ༔

SHOK

Notes

1. Eight auspicious symbols are: the precious parasol, the golden fish, the vase, the lotus, the white conch shell, the endless knot, the victory banner and the golden wheel. The seven articles of royalty are: precious wheel, wish-fulfilling gem, the earrings of the precious queen, the earrings of the precious minister, the tusks of the precious elephant, the horn of the precious unicorn/horse and the badge of the precious general.

2. Five desirable qualities are whatever may delight the five senses of sight, sound, smell, touch and taste.

3. Oh Lord of whitest form, not clothed by any fault, whose head a perfect Buddha crowns in light, gazing compassionately on all beings, to you, Chenrezig, I prostrate.

Glossary of Terms

84,000 teachings. (Tib. *cho kyi phung po gyad khri bzhi stong*) 21,000 teachings on each of the Vinaya, Sutra, Abhidharma, and their combination. Their purpose is to eliminate the 84,000 different types of disturbing emotions latent in one's mind.

Abhidharma. (Tib. *chö ngön pa*) The Buddhist teachings are often divided into the Tripitaka: the sutras (teachings of the Buddha), the Vinaya (teachings on conduct,) and the Abhidharma, which are the analyses of phenomena that exist primarily as a tradition of commentary on the Buddhist teachings.

Akshobhya. (Tib. *mi bskyod pa*) The sambhogakaya Buddha of the vajra family.

Amitabha. One of the five Buddha family deities known as "Buddha of boundless light." Usually depicted as red.

Amoghasiddhi. One of the five Buddha families and means "all-accomplishing one." Usually depicted as green.

Amrita. (Tib. *dut tsi*) A blessed substance which can cause spiritual and physical healing.

Anuttarayoga tantra. (Tib. *nal jor la na me pay ju*) There are four levels of the Vajrayana and Anuttarayoga tantra is the highest of these. It contains the Guhyasamaja, the Chakrasamvara, the Hevajra and the Kalachakra tantras.

Aryadeva. A disciple of Nagarjuna and author of many important commentaries.

Avalokiteshvara. (Tib. *Chenrezig*) The bodhisattva embodying the compassion of all the Buddhas. Depicted holding the wish-fulfilling gem between folded hands. One of the eight main bodhisattvas. The mantra associated with this bodhisattva is known as the king of mantras, OM MANI PEME HUNG.

Bardo. (Tib.) The intermediate state between the end of one life and rebirth

into another. Bardo can also be divided into six different levels; the bardo of birth, dreams, meditation, the moment before death, the bardo of dharmata and the bardo of becoming.

Bhikshu. (Tib. *ge long*) A fully ordained monk.

Bindu. (Tib. *tigle)* Vital essence drops or spheres of psychic energy that are often visualized in Vajrayana practices.

Bhumi. Level or stage. There are ten bodhisattva levels which begin with the path of seeing in the sutra tradition. The tantric tradition has thirteen levels.

Blessings. (Tib. *chin lap)* Splendor wave, conveying the sense of atmosphere descending or coming toward the practitioner. One's root guru and lineage are said to be the source of blessings. When the student can open themselves with uncontrived devotion, the grace of the lineage manifests as blessings, which dissolve into them and awaken them to a sense of greater reality.

Bodhichitta. (Tib. *chang chup chi sem*) Literally, the mind of enlightenment. There are two kinds of bodhichitta: absolute bodhichitta, which is completely awakened mind that sees the emptiness of phenomena, and relative bodhichitta which is the aspiration to practice the six paramitas and free all beings from the suffering of samsara. In regard to relative bodhichitta, there are also two kinds: aspiration bodhichitta and perseverance bodhichitta.

Bodhisattva. (Tib. *chang chup sem pa*) "Heroic mind." *Bodhi* means blossomed or enlightened, and *sattva* means heroic mind. Literally, one who exhibits the mind of enlightenment. Also an individual who has committed him or herself to the Mahayana path of compassion and the practice of the six paramitas to achieve Buddhahood to free all beings from samsara. These are the heart or mind disciples of the Buddha.

Bodhisattva levels. (Skt. *bhumi,* Tib. *sa*) The levels or stages a bodhisattva goes through to reach enlightenment. These consist of ten levels in the sutra tradition and thirteen in the tantra tradition. The ten are: 1. Overwhelming Joy, 2. Stainless, 3. Radiant, 4. Luminous, 5. Difficult to Practice, 6. Obviously Transcendent , 7. Far Gone, 8. Unshakeable, 9. Excellent Discriminating Wisdom, 10. Cloud of Dharma.

Buddha-field. (Tib. *sang gye kyi zhing*) 1) One of the realms of the five Buddha families, either as sambhogakaya or nirmanakaya. 2) Pure personal experience.

Buddhahood. (Tib. *sang gyas*) The perfect and complete enlightenment of dwelling in neither samsara nor nirvana. Expression of the realization of perfect enlightenment, which characterizes a Buddha. The attainment of Buddhahood is the birthright of all beings. According to the teachings of Buddha, every sentient being has, or better is already, Buddha nature; thus Buddhahood cannot be "attained." It is much more a matter of experiencing the primordial perfection and realizing it in everyday life.

Central channel. (Tib. *tsa uma*) There are three major subtle channels in the body: the right, left, and central channel. These channels are not anatomical ones but conduits through which subtle energy flows. The central channel runs roughly along (or perhaps inside the spine).

Chakravartin. (Tib. *koro gyur wa*) Literally, the turner of the wheel and also called a universal monarch. This is a king who propagates the dharma and starts a new era.

Chakra. A complex systematic description of physical and psychological energy channels.

Chakrasamvara. (Tib. *korlo dompa*) A meditational deity which belongs to the Anuttarayoga tantra set of teachings. A main yidam or tantra of the New Schools.

Channels, winds and essences. Nadi, prana and bindu; the constituents of the vajra body. These channels are not anatomical structures, but more like meridians in acupuncture. There are thousands of channels, but the three main channels that carry the subtle energy are the right, left and central channel. The central channel runs roughly along the spinal column while the right and left are on the sides of the central channel.

According to the yogic teachings of the path of skillful means, realization is attained through synchronization of body and mind. This may be achieved through meditating on nadi (channels), prana (energy), and bindu (drops) – the psychic components in the illusory body. Prana is the energy, or "wind," moving through the nadis. As is said, "Mind consciousness rides the horse of prana on the pathways of the nadis. The bindu is mind's nourishment."

Because of dualistic thinking, prana enters the left and right channels. This divergence of energy in the illusory body corresponds to the mental activity that falsely distinguishes between subject and object and leads to karmically determined activity. Through yogic practice, the pranas can be brought into the central channel and

therefore transformed into wisdom-prana. Then the mind can recognize its fundamental nature, realizing all dharmas as unborn.

This belongs to advanced practice and can only be learned through direct oral transmission from an accomplished guru. Once the meditator is well established in the experience of the fundamental nature of mind, they can meditate on it directly, dissolving the nadi, prana, and bindu visualization. Meditation using the concept of psychic channels is regarded as being the completion stage with signs, and the formless practice which contemplates the nature of mind directly is the completion stage without signs

Chöd. (Tib.) This is pronounced "Chö" and literally means "to cut off" and refers to a practice that is designed to cut off all ego involvement and defilements. The *mo Chöd* (female Chöd) practice was founded by the famous female saint Machik Lapdron (1031 to 1129 C. E.).

Completion stage. (Tib. *dzo rim)* In the Vajrayana there are two stages of meditation: the creation/development stage and the completion stage. Completion stage with marks is the six doctrines. Completion stage without marks is the practice of essence Mahamudra, resting in the unfabricated nature of mind.

Conditioned (cyclic) existence. (Skt. *samsara,* Tib. *khor wa*) Ordinary existence which contains suffering because one still possesses attachment, aggression, and ignorance. It is contrasted to liberation or nirvana.

Consciousnesses, eight. (Skt. *vijñana,* Tib. *nam she tsog gye*) These are the five sensory consciousnesses of sight, hearing, smell, taste, touch, and body sensation. Sixth is mental consciousness, seventh is afflicted consciousness, and eighth is ground consciousness.

Creation stage. (Skt. *utpattikrama,* Tib. *che rim*) In the Vajrayana there are two stages of meditation: the development and the completion stage. The creation stage is a method of tantric meditation that involves the visualization and contemplation of deities for the purpose of purifying habitual tendencies and realizing the purity of all phenomena. In this stage visualization of the deity is established and maintained.

Daka. (Tib. *khandro*) A male counterpart to a dakini.

Dakini. (Tib. *khandroma*) A yogini who has attained high realizations of the fully enlightened mind. She may be a human being who has achieved such attainments or a non-human manifestation of the enlightened mind of a meditational deity. A female aspect of the protectors. It is feminine energy which has inner, outer and secret

meanings.

Desire realm. Comprises the six realms of gods, demi-gods, humans, animals, hungry spirits and hell-beings.

Dharmachakra. Sanskrit for "Wheel of Dharma." The three vehicles of Buddhist practice; Hinayana, Mahayana and Vajrayana. When referring to the thirty-two marks of a Buddha it is the design of an eight-spoked wheel.

Dharma protector. (Skt. *dharmapala*, Tib. *cho kyong)* A Buddha, bodhisattva or powerful but ordinary being whose job is to remove all interferences and bestow all necessary conditions for the practice of pure dharma.

Dharmadhatu. (Tib. *chö ying*) Dharma is "the truth" and dhatu means, "space free from a centre." The all-encompassing space, unoriginated and without beginning, out of which all phenomena arises. The Sanskrit means "the essence of phenomena" and the Tibetan means "the expanse of phenomena," but it usually refers to the emptiness that is the essence of phenomena. Dharmadhatu and dharmakaya are essentially the same; they are two indivisible aspects of the same thing. The dharmakaya emphasizes the wisdom aspect while dharmadhatu emphasizes the emptiness aspect.

Dharmakaya. (Tib. *chö ku*) One of the three bodies of Buddhahood. It is enlightenment itself, that is, wisdom beyond any point of reference. (see *kayas, three.)*

Dharmata. (Tib. *chö nyi*) Dharmata is often translated as "suchness," "the true nature of things" or "things as they are." It is phenomena as it really is or as seen by a completely enlightened being without any distortion or obscuration, so one can say it is "reality." The nature of phenomena and mind.

Disturbing emotions. (Skt. *klesha*, Tib. *nyön mong*) Also called the "afflictive emotions," these are the emotional afflictions or obscurations (in contrast to intellectual obscurations) that disturb the clarity of perception. These are also translated as "poisons." They include any emotion that disturbs or distorts consciousness. The main kleshas are desire, anger and ignorance.

Dzogchen. (Skt. *mahasandhi*) Literally "the great perfection." The teachings beyond the vehicles of causation, first taught in the human world by the great vidyadhara Garab Dorje.

Eight auspicious substances. Conch shell, yoghurt, durva grass, vermilion, bilva fruit, mirror, givam, mustard seed.

Eight auspicious symbols. Precious parasol, victory banner, conch shell, vase of treasures, golden fish, wheel, lotus flower and the eternal knot.

Eightfold noble path. Right view, right thought, right speech, right action, right livelihood, right effort, right mindfulness and right concentration.

Eight offerings. Drinking water, water for washing the feet, flowers, incense, lamps, perfume, food, and music.

Eight worldly concerns. (Tib. *jik ten chö gysh*) These keep one from the path; they are attachment to gain, attachment to pleasure, attachment to praise, attachment to fame, aversion to loss, aversion to pain, aversion to blame and aversion to a bad reputation.

Empowerment. (Tib. *wang* Skt. *abhiseka*) The conferring of power or authorization to practice the Vajrayana teachings, the indispensable entrance door to tantric practice. To do a Vajrayana practice one must receive the empowerment from a qualified lama. One should also receive the practice instruction (Tib. *tri*) and the textual reading (Tib. *lung*).

Eternalism. (Tib. *rtag lta*) The belief that there is a permanent and causeless creator of everything; in particular, that one's identity or consciousness has a concrete essence which is independent, everlasting and singular.

Experience and realization. (Tib. *nyam togs*) An expression used for insight and progress on the path. "Experience" refers to temporary meditation experiences and "realization" to unchanging understanding of the nature of things.

Father tantra. (Tib. *pha gyu*) There are three kinds of tantras. The *father tantra* is concerned with transforming aggression, the *mother tantra* with transforming passion, and the *non-dual tantra* with transforming ignorance,

Feast offering. (Tib. *tog kyi kor lo,* Skt. *ganachakra*) A tantric ritual connected to the sadhana practice of one of the three roots: guru, yidam or dakini. *Feast* literally means "gathering": the gathering of enlightened guests, the practitioners, the feast articles, and the two accumulations of merit and wisdom.

Five Buddha families. (Tib. *rig nga*) These are the Buddha, Vajra, Ratna, Padma and Karma families.

Five male Buddhas. Vairochana, Akshobhya, Ratnasambhava, Amitabha and Amoghasiddhi

Five female Buddhas. Dhatvishvari, Mamaki, Locana, Pandaravasini and Samayatara.

Five dhyani Buddhas. Vairochana, Akshobhya, Ratnasambhava, Amitabha and Amoghasiddhi. They are the pure aspects of the five elements and five emotions.

Five paths. (Tib. *lam nga*) According to the sutras there are five paths: the path of accumulation, the path of application, the path of seeing/ insight (attainment of the first bodhisattva level), the path of meditation and the path of no more learning (Buddhahood). The five paths cover the entire process from beginning dharma practice to complete enlightenment.

Five poisons. (Tib. *ldug nga*) Temporary mental states that inhibit understanding: ignorance, pride, anger, desire and jealousy. The three root poisons are ignorance, desire and anger.

Five wisdoms. The dharmadhatu wisdom, mirror-like wisdom, wisdom of equality, discriminating wisdom and all-accomplishing wisdom. They should not be understood as separate entities but rather as different functions of one's enlightened essence.

Form realm. God realms of subtle form.

Formless realm. (Tib. *zug med kyi kham*) The abode of an unenlightened being who has practiced the four absorptions: infinite space, infinite consciousness, nothing whatsoever, and neither presence nor absence (of conception).

Four empowerments. (Tib. *wang shi*) The empowerments of vase, secret, wisdom-knowledge and precious word.

Four extremes. (Tib. *tha shi*) Existence, non-existence, both and neither.

Four immeasurables. Love, compassion, joy and impartiality.

Four seals. The four main principles of Buddhism: all compounded phenomena are impermanent, everything defiled (with ego-clinging) is suffering, all phenomena are empty and devoid of a self-entity, and nirvana is perfect peace.

Four truths. The Buddha's first teachings. 1) All conditioned life is suffering. 2) All suffering is caused by ignorance. 3) Suffering can cease. 4) The eight-fold path leads to the end of suffering: right understanding, thought, speech, action, livelihood, effort, mindfulness and meditation.

Ganachakra. (Tib. *tog kyi kor lo*) This is a ritual feast offering which is part of a spiritual practice.

Guru. (Tib. *lama*) A teacher in the Tibetan tradition who has reached realization.

Guru yoga. (Tib. *lamay naljor*) A practice of devotion to the guru culminating

in receiving his blessing and blending indivisibly with his mind. Also refers to the fourth practice of the preliminary practices of Ngöndro.

Heart sutra. (Skt. *Mahaprajnaparamita-hridaya-sutra*) One of the shorter sutras on emptiness.

Higher realms. The three higher realms are birth as a human, demi-god and god.

Hinayana. (Tib. *tek pa chung wa*) Literally, the "lesser vehicle." The first of the three *yanas*, or vehicles. The term refers to the first teachings of the Buddha, which emphasized the careful examination of mind and its confusion. It is the foundation of Buddha's teachings focusing mainly on the four truths and the twelve interdependent links. The fruit is liberation for oneself.

Interdependent origination. The twelve links of causal connections which bind beings to samsaric existence and thus perpetuate suffering: ignorance, karmic formation, consciousness, name and form, the six sense bases, contact, sensation, craving, grasping, becoming, rebirth, old age and death. These twelve links are like an uninterrupted vicious circle, a wheel that spins all sentient beings around and around through the realms of samsara.

Jamgon Kongtrul Lodrö Thaye. A great non-sectarian master of the nineteenth century and author of more than one hundred volumes of books.

Jnana. (Tib. *yeshe*) Enlightened wisdom that is beyond dualistic thought.

Jnanasattva. Jnana is awareness and *sattva* means mind.

Kagyu. (Tib.) *Ka* means oral and *gyu* means lineage; the lineage of oral transmission. One of the four major schools of Tibetan Buddhism. It was founded in Tibet by Marpa and is headed by His Holiness Karmapa. The other three are the Nyingma, the Sakya and the Gelugpa schools.

Kapala. Skull cup used in Vajrayana practice.

Karmic latencies or imprints. (Skt. *vasana*, Tib. *bakchak*) Every action that a person does has an imprint which is stored in the eighth consciousness. These latencies express themselves later by leaving the eighth consciousness and entering the sixth consciousness upon being stimulated by external experience.

Kayas, three. (Tib. *ku sum*) There are three bodies of the Buddha: the nirmanakaya, sambhogakaya and dharmakaya. The dharmakaya, also called the "truth body," is the complete enlightenment or the complete

wisdom of the Buddha that is unoriginated wisdom beyond form and manifests in the sambhogakaya and the nirmanakaya. The sambhogakaya, also called the "enjoyment body," manifests only to bodhisattvas. The nirmanakaya, also called the "emanation body," manifests in the world and in this context manifests as the Shakyamuni Buddha. The fourth kaya is the svabhavakakaya, which is the "essence body," the unity of the other three.

Kriya tantra. (Tib. *ja way gyu*) One of the four tantras which emphasizes personal purity.

Lama. (Skt. *guru*) *La* means nobody above himself or herself in spiritual experience and *ma* means expressing compassion like a mother. Thus the union of wisdom and compassion, feminine and masculine qualities. Lama is also a title given to a practitioner who has completed some extended training.

Lineage gurus. The lineage gurus are the gurus of the line of transmission of what we study and practice. These transmissions date from the teachings of the Buddha himself. All of the line of gurus in that transmission from the Buddha, who first gave the teachings, up until the present time constitute what we call the lineage gurus.

Lojong. Mind Training. The Mahayana meditation system of the early Kadampa school, brought to Tibet by Atisha.

Lower realm. The three lower realms are birth as a hell being, hungry ghost and animal.

Madhyamaka. (Tib. *u ma*) The most influential of the four schools of Indian Buddhism founded by Nagarjuna in the second century C.E. The name comes from the Sanskrit word meaning "the Middle-way" meaning that it is the middle way between eternalism and nihilism. The main postulate of this school is that all phenomena – both internal mental events and external physical objects – are empty of any true nature. The school uses extensive rational reasoning to establish the emptiness of phenomena. This school does, however, hold that phenomena do exist on the conventional or relative level of reality.

Mahakala. Dharmapala. A protector of the dharma and dharma practitioners.

Mahamudra. (Tib. *cha ja chen po*) Literally means "great seal" or "great symbol," meaning that all phenomena are sealed by the primordially perfect true nature. This form of meditation is traced back to Saraha (tenth century) and was passed down in the Kagyu school through

Marpa. This meditative transmission emphasizes perceiving mind directly rather than through rational analysis. It also refers to the experience of the practitioner where one attains the union of emptiness and luminosity and also perceives the non-duality of the phenomenal world and emptiness; also the name of Kagyupa lineage.

Mahasiddha. (Tib. *drup thop chen po)* A practitioner who has a great deal of realization. *Maha* means great and *siddha* refers to an accomplished practitioner. These were particularly Vajrayana practitioners who lived in India between the eight and twelfth century and practiced tantra. The biography of some of the most famous is found in *The Eighty-four Mahasiddhas.*

Mahayana. (Tib. *tek pa chen po*) Literally, the "Great Vehicle." These are the teachings of the second turning of the wheel of dharma, which emphasize shunyata (see *shunyata*), compassion and universal Buddha nature. The purpose of enlightenment is to liberate all sentient beings from suffering as well as oneself. Mahayana schools of philosophy appeared several hundred years after the Buddha's death, although the tradition is traced to a teaching he is said to have given at Rajgriha, or Vulture Peak Mountain.

Mandala. (Tib. *chil kor*) Literally "centre and surrounding" but has different contexts. A diagram used in various Vajrayana practices that usually has a central deity and four directions.

Manjushri. One of the eight bodhisattvas. He is the personification of transcendent knowledge.

Mantra. (Tib. *ngags*) 1) A synonym for Vajrayana. 2) A particular combination of sounds symbolizing the nature of a deity, for example OM MANI PEME HUNG. These are invocations to various meditation deities which are recited in Sanskrit. These Sanskrit syllables, representing various energies, are repeated in different Vajrayana practices.

Mantra vehicle. Another term for the Vajrayana.

Mara. (Tib. *du*) Difficulties encountered by the practitioner. The Tibetan word means heavy or thick. In Buddhism mara symbolizes the passions that overwhelm human beings as well as everything that hinders the arising of wholesome roots and progress on the path to enlightenment. There are four kinds: *skandha-mara*, which is incorrect view of self; *klesha-mara*, which is being overpowered by negative emotions; *matyu-mara*, which is death and interrupts spiritual practice; and *devaputra-*

mara, which is becoming stuck in the bliss that comes from meditation.

Mother tantra. (Tib. *ma gyu*) There are three kinds tantras: *the father tantra*, which is concerned with transforming aggression; the *mother tantra*, which is concerned with transforming passion and the non-dual tantra, which concerns transforming ignorance.

Mudra. (Tib. *chak gya*) In this book it is a "hand seal" or gesture that is performed in specific tantric rituals to symbolize certain aspects of the practice being done. Also can mean spiritual consort, or the "bodily form" of a deity.

Nadi. The channels in the vajra body through which the winds flow.

Naga. (Tib. *lu*) Beings with snake-like bodies who may be benevolent or malicious, often associated with guarding the earth's treasures. They are generally considered to be members of the animal realm.

Nagarjuna. (Tib. *ludrup)* An Indian master of philosophy. Founder of the Madhyamaka school and author of the *Mula-prajna* and other important works. (second - third century)

Nihilism. (Tib. *chad lta*) Literally, "the view of discontinuance." The extreme view of nothingness: no rebirth or karmic effects, and the non-existence of a mind after death.

Nirmanakaya. (Tib. *tulku*) There are three bodies of the Buddha; the nirmanakaya or "emanation body" manifests in the world and in this context manifests as the Shakyamuni Buddha. (see *kayas, three.)*

Nyingma. (Tib.) The oldest school of Buddhism based on the teachings of Padmasambhava and others in the eighth and ninth centuries.

Oral instructions. (Tib. *man ngag, dams ngag*) As opposed to the scholastic traditions, the oral instructions of the Practice lineages are concise and pithy so they can always be kept in mind; they are practical and to the point so they are effective means to deal directly with the practice.

Pandita. A great scholar.

Paranirvana. After the Buddha Shakyamuni passed from this realm: Buddhas are not said to have died, since they have reached the stage of deathlessness, or deathless awareness.

Phowa. (Tib.) There are different kinds of phowa practice. The highest result of *dharmakaya phowa* and *sambhogakaya phowa* is full enlightenment. In this text, reference has primarily been to *nirmanakaya phowa*, called "the phowa that one practices" and *Kacho Phowa*, an advanced tantric practice of dream yoga and clear light yoga concerned with the ejection of consciousness at death to a

favorable realm or rebirth.

Prana. Life supporting energy. The "winds" or energy-currents of the vajra body.

Prajna. (Tib. *she rab*) In Sanskrit it means "perfect knowledge" and can mean wisdom, understanding or discrimination. Usually it means the wisdom of seeing things from a high (i.e., non-dualistic) point of view.

Prajnaparamita. (Tib. *she rab chi parol tu chinpa)* Transcendent perfect knowledge. The Tibetan literally means, "gone to the other side" or "gone beyond" as expressed in the Prajnaparamita mantra, "Om gate gate paragate parasamgate bodhi svaha." The realization of emptiness in the *Prajnaparamita Hridaya* or *Heart Sutra,* made possible by the extraordinarily profound dharma of the birth of Shakyamuni Buddha in the world and the practices that came from it, such as the Vajrayana tantras, which make use of visualization and the control of subtle physical energies.

Prajnaparamita sutras. Used to refer to a collection of about 40 Mahayana sutras that all deal with the realization of prajna.

Pratyekabuddha. "Solitary Awakened One." These are the body disciples of the Buddha. One who has attained awakening for himself, and on his own, with no teacher in that life. Generally placed on a level between arhat and Buddha. It is the fruition of the second level of the Hinayana path through contemplation on the twelve interdependent links in reverse order.

Puja. Ritual, worship or ceremony.

Pure realm. (Tib. *dag zhing*) Realms created by Buddhas which are totally free from suffering and dharma there can be received directly. These realms are presided over by various Buddhas such as Amitabha, Avalokiteshvara, and Maitreya who presides over Tushita.

Ratnasambhava (Tib. *rinchen jungnè)* The sambhogakaya Buddha of the ratna family.

Rinpoche. Literally, "very precious" and is used as a term of respect for a Tibetan guru.

Root lama. (Tib. *tsa way lama*) A practitioner of Vajrayana can have several types of root guru: the vajra master who confers empowerment, who bestows reading transmission, or who explains the meaning of the tantras. The ultimate root guru is the master who gives the "pointing out instructions" so that one recognizes the nature of mind.

Sadhana. (Tib. *drup tap*) Tantric liturgy and procedure for practice, usually

emphasizing the generation stage.

Samantabhadra. *Samanta* means all and *bhadra* means excellent. "He who is All-pervadingly Good" or "He whose Beneficence is Everywhere." There are two Samantabhadras, one is the dharmakaya and the other is one of the eight main bodhisattvas, embodiment of all Buddha's aspirations. In the Vajrayana tradition Samantabhadra is the primordial Buddha and representative of the experiential content of the dharmakaya.

Samaya. (Tib. *dam sig*) The vows or commitments made in the Vajrayana to a teacher or to a practice. Many details exist but essentially it consists of outwardly, maintaining a harmonious relationship with the vajra master and one's dharma friends and inwardly, not straying from the continuity of the practice.

Sambhogakaya. (Tib. *long chö dzok ku*) There are three bodies of the Buddha, the sambhogakaya, also called the "enjoyment body," is a realm of the dharmakaya that only manifests to bodhisattvas (see *kayas, three*).

Samsara. (Tib. *kor wa*) "Cyclic existence." The conditioned existence of ordinary life in which suffering occurs because one still possesses attachment, aggression and ignorance. It is contrasted to nirvana. Through the force of karma motivated by ignorance, desire and anger one is forced to take on the impure aggregates and circle the wheel of existence until liberation.

Sangha. (Tib. *gen dun*) "Virtuous One." *Sang* means intention or motivation and *gha* means virtuous. One with virtuous motivation. One of the three jewels. Generally refers to the followers of Buddhism, and more specifically to the community of monks and nuns. The exalted sangha are those who have attained a certain level of realization of the Buddha's teachings.

Secret mantra. (Tib. *sang ngak*) A name for the Vajrayana.

Sentient beings. With consciousness; an animated being as opposed to an inanimate object. All beings with consciousness or mind who have not attained the liberation of Buddhahood. This includes those individuals caught in the sufferings of samsara as well as those who have attained the levels of a bodhisattva.

Seven articles of royalty. Seven distinguishing articles of a chakravartin: precious jewel, precious wheel, consort, precious minister, precious excellent horse, precious elephant, and the precious general. Inwardly they represent the seven limbs of awakening.

Seven branch prayer. 1. Prostrating to all lamas of the lineage. 2. Making offerings. 3. Confessing negative actions. 4. Rejoicing in the merit of others. 5. Requesting the lamas, Buddhas, and bodhisattvas to remain in cyclic existence and to teach the dharma. 6. Beseeching them not to pass away. 7. And dedicating the merit that has arisen through our practice that all sentient beings attain enlightenment. Paying homage counteracts pride; presenting offerings counteracts greed; acknowledging and confessing evil acts counteracts aggression; rejoicing in the good that others do counteracts jealousy; requesting spiritual teachings counteracts stupidity; asking the Buddhas and teachers to remain present in the world counteracts the view of permanence; and dedicating virtue to the welfare of others leads to the attainment of full awakening.

Seven limbs of awakening. The virtues of faith, insight, samadhi, joy, diligence, mindfulness and equanimity. Externally they are represented by the seven articles of royalty.

Shamatha. (Tib. *shinay*) See tranquility meditation.

Shamatha with support. (Tib. *shinay ten cas*) The practice of calming the mind while using an object of concentration, material or mental, or simply the breath.

Shamatha without support. (Tib. *shinay ten med*) The act of calming the mind without any particular object, resting undistractedly. This practice serves as a prelude for Mahamudra and should not be mistaken for the ultimate result.

Shantideva. A great bodhisattva of classical India, author of the *Bodhicharyavatara: The Guide to the Bodhisattva's Way of Life.* - (late 7th century - mid 8th century CE.)

Shravaka. "Hearer"; corresponds to the level of arhat, those that seek and attain liberation for themselves through listening to the Buddha's teaching and gaining insight into selflessness and the four truths. These are the Buddha's speech disciples.

Siddha. (Tib. *drup top)* An accomplished Buddhist practitioner.

Siddhi. (Tib. *ngodrup*) "Accomplishment." The spiritual accomplishments of accomplished practitioners. Usually refers to the "supreme siddhi" of complete enlightenment, but can also mean the "common siddhis," eight mundane accomplishments such as clairvoyance, clairaudience, flying in the sky, becoming invisible, everlasting youth or powers of transmutation.

Six realms. (Tib. *rikdruk*) The realms of the six classes of beings: gods, demigods, humans, animals, hungry ghosts and hell beings. These are the possible types of rebirths for beings in samsara and are: the god realm in which gods have great pride, the jealous god realm in which the jealous gods try to maintain what they have, the human realm which is the best realm because one has the possibility of achieving enlightenment, the animal realm characterized by stupidity, the hungry ghost realm characterized by great craving, and the hell realm characterized by aggression.

Skandha. (Tib. *pung pa*) Literally "heaps." The five aspects which comprise the physical and mental constituents of a sentient being: physical form, sensations, conceptions, formations and consciousness. These can also be seen from the perspective of the five basic transformations that perceptions undergo when an object is perceived. First is form, which includes all sounds, smells, etc., everything that is not thought. The second and third are sensations (pleasant and unpleasant, etc.) and their identification. Fourth are mental events, which actually include the second and third aggregates. The fifth is ordinary consciousness, such as the sensory and mental consciousnesses.

Sugata. An epithet for the Buddha.

Sugatagarbha. The Buddha nature.

Sutra. (Tib. *do*) Literally "Junction." The combination of the Hinayana and Mahayana, or the combination of wisdom and compassion. Texts in the Buddhist cannon attributed to the Buddha. They are viewed as his recorded words, although they were not actually written down until many years after his *paranirvana.* They are usually in the form of dialogues between the Buddha and his disciples. These are often contrasted with the tantras which are the Buddha's Vajrayana teachings and the shastras which are commentaries on the words of the Buddha.

Sutra Mahamudra. (Tib. *mdo'i phyag chen*) The Mahamudra system based on the Prajnaparamita scriptures and emphasizing Shamatha, Vipashyana and the progressive journey through the five paths and ten bhumis.

Sutrayana. The sutra approach to achieving enlightenment, which includes the Hinayana and the Mahayana.

Svabhavakakaya. (Tib. *ngo bo nyid kyi sku*) The "essence body." Sometimes counted as the fourth kaya, the unity of the first three.

Tantra. (Tib. *gyu.*) Literally, tantra means "continuity," and in Buddhism

it refers to two specific things: the texts (resultant texts, or those that take the result as the path) that describe the practices leading from ignorance to enlightenment, including commentaries by tantric masters; and the way to enlightenment itself, encompassing the ground, path and fruition. One can divide Buddhism into the sutra tradition and the tantra tradition. The sutra tradition primarily involves the academic study of the Mahayana sutras and the tantric path primarily involves practicing the Vajrayana practices. The tantras are primarily the texts of the Vajrayana practices.

Tantra Mahamudra. (Tib. *sngags kyi phyag chen*) The same as mantra Mahamudra. The Mahamudra practice connected to the Six Yogas of Naropa.

Tara. (Tib. *drol ma*) An emanation of Avalokiteshvara, she is said to have arisen from one of his tears. She embodies the female aspect of compassion and is a very popular deity in Tibet. Her two common iconographic forms are white and green.

Three jewels. (Tib. *kön chok sum* Literally "three precious ones.") The three essential components of Buddhism: Buddha, dharma, sangha: i.e., the Awakened One, the truth expounded by him, and the followers living in accordance with this truth. Firm faith in the three precious ones is the stage of "stream entry." The three precious ones are objects of veneration and are considered "places of refuge." A Buddhist takes refuge by pronouncing the threefold refuge formula, thus acknowledging formally that they are Buddhists.

Three realms. These are three categories of samsara. The desire realm includes existences where beings are reborn with solid bodies due to their karma, ranging from the deva paradises to the hell realms. The form realm is where beings are reborn due to the power of meditation, and their bodies are of subtle form in this realm. These are the meditation paradises. The formless realm is where beings due to their meditation (samadhi) have entered a state of meditation after death and the processes of thought and perception have ceased.

Three roots. Guru, yidam and dakini. Guru is the root of blessings, yidam of accomplishment and dakini of activity.

Three sufferings. These are the suffering of suffering, the suffering of change, and pervasive suffering (meaning the inherent suffering in all of samsara).

Three vehicles. Hinayana, Mahayana and Vajrayana.

Torma. (Tib.) A sculpture made out of tsampa and molded butter, used as a shrine offering, a feast offering substance, or as a representation of deities. There are traditional designs for each of the many types of torma.

Tranquillity meditation. (Tib. *Shinay*, Skt. *Shamatha*) One of the two main types of meditation, calm abiding, the meditative practice of calming the mind in order to rest free from the disturbance of thought activity; the other is insight or Vipashyana.

Treasury of Knowledge. The name is applied to the combination of a verse form work and its commentary that are known respectively as "Encompassment of all Knowledge" and "Infinite Ocean of Knowledge" by the great 19th century master Jamgon Kongtrul Lodrö Thaye.

Tripitaka. The three collections of teachings, Vinaya, Sutra and Abhidharma.

Two accumulations. (Tib. *shogs nyis*) The accumulation of merit with concepts and the accumulation of wisdom beyond concepts.

Two truths. Relative truth and ultimate truth. Relative truth describes the superficial and apparent mode of all things. Ultimate truth describes the true and unmistaken mode of all things. These two are described differently in the different schools, each leading progressively deeper and closer to the way things are.

Uncommon preliminaries. (Tib. *Ngöndro*) One usually begins the Vajrayana path by doing the four preliminary practices which involve 111,000 refuge prayers and prostrations, 111,000 Vajrasattva mantras, 111,000 mandala offerings, and 111,000 guru yoga practices.

Vairochana. (Tib. *nam par nang dze*) The sambhogakaya Buddha of the Buddha family.

Vajra. (Tib. *dorje*) Usually translated "diamond like." This may be an implement held in the hand during certain Vajrayana ceremonies, or it can refer to a quality which is so pure and so enduring that it is like a diamond.

Vajradhara. (Tib. *Dorje Chang*) "Holder of the vajra." *Vajra* means indestructible and *dhara* means holding, embracing or inseparable. The central figure in the Kagyu refuge tree, and indicating the transmission of the close lineage of the Mahamudra teachings to Tilopa. Vajradhara symbolizes the primordial wisdom of the dharmakaya and wears the ornaments of the sambhogakaya Buddha, symbolizing its richness.

Vajrapani. (Tib. *Channa Dorje*) A major bodhisattva said to be lord of the mantra and a major protector of Tibetan Buddhism.

Vajrasattva. (Tib. *Dorje Sempa*) The Buddha of purification. Vajrasattva practice is part of the four preliminary practices. A sambhogakaya Buddha who embodies all the five families. He is also a major source of purification practices.

Vajrayogini. (Tib. *Dorje Palmo*) A semi-wrathful yidam. Female.

Vajrayana. (Tib. *dorje tek pa*) Literally, "diamond-like" or "indestructible capacity." *Vajra* here refers to method, so the method yana. There are three major traditions of Buddhism (Hinayana, Mahayana, Vajrayana). The Vajrayana is based on the tantras and emphasizes the clarity aspect of phenomena. A practitioner of the method of taking the result as the path.

Vipashyana meditation. (Tib. *lhak tong*) Sanskrit for "insight meditation." This meditation develops insight into the nature of reality (Skt. *dharmata*). One of the two main aspects of meditation practice, the other being Shamatha.

Wish-fulfilling jewel. (Tib. *yid shin norbu*) A jewel said to exist in the naga or deva realms which gave the owner whatever he or she wanted. Now used mostly metaphorically.

Wheel of dharma. (Skt. *dharmachakra*) The Buddha's teachings correspond to three levels which very briefly are: the first turning was the teachings on the Four Noble Truths and the teaching of the egolessness of person; the second turning was the teachings on emptiness and the emptiness of phenomena; the third turning was the teachings on luminosity and Buddha nature.

Yana. Means capacity. There are three yanas, narrow, (Hinayana) great (Mahayana) and indestructible (Vajrayana).

Yidam. (Tib.) *Yi* means mind and *dam* means pure, or *yi* means your mind and *dam* means inseparable. The yidam represents the practitioner's awakened nature or pure appearance. A tantric deity that embodies qualities of Buddhahood and is practiced in the Vajrayana. Also called a tutelary deity.

Yidam meditation. (Tib.) Yidam meditation is the Vajrayana practice that uses the visualization of a yidam.

Yoga. "Natural condition." A person who practices this is called a *yogi,* characterized by leaving everything natural, just as it is, e.g. not washing or cutting your hair and nails etc. A female practitioner is called a *yogini.*

Yogatantra. (Tib. *naljor gyi gyu*) Literally, "union tantra" and refers to a tantra that places emphasis on internal meditations.

Index

Y



Mahakala



Once these twenty six syllables are held in a dharma book, transgressions from unmindful treatment will not arise.

— *from the root tantra of Manjushri*

Care of Dharma Books

Dharma books contain the teachings of the Buddha; they have the power to protect against lower birth and to point the way to liberation. Therefore, they should be treated with respect, kept off the floor and places where people sit or walk, and not stepped over. They should be covered or protected for transporting and kept in a high, clean place separate from more "ordinary" things. If it is necessary to dispose of dharma materials, they should be burned with care and awareness rather than thrown in the trash. When burning dharma texts, it is considered skilful to first recite a prayer or mantra, such as OM, AH, HUNG. Then you can visualize the letters of the text (to be burned) being absorbed into the AH, and the AH being absorbed into you. After that you can burn the texts.

Lord Buddha turned the wheel of dharma three times, with the second turning revealing the true nature of all things, Prajnaparamita, of which Chö is a means to practice and realize this.



The teachings on true nature were what the great siddhas of India practiced and passed on through their different traditions. The supreme Tibetan female master and saint Machik Lapdron, prophesized by the Buddha as an emanation of the Great Mother Prajnaparamita, received these transmissions from many siddhas and formulated them into what we know as Chö, which means to "cut" or "severe." What is cut is ego grasping, the root of our suffering, through the realization of our true nature, which is the essence of all the Buddha's teachings.

Khabje Tenga Rinpoche, for many years the vajra master of Rumtek Monastery, is one of the few living meditation masters who hold the unbroken lineage of the Karma Kagyu Tradition.